MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

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MADAME

SAINTON-DOLBY'S TUTOR

FOR

ENGLISH SINGERS.

(LADIES' VOICES.)

A complete Course of Practical Instruction in the Art of Singing.

DEDICATED TO HER PUPIL

MISS HANNAH DE ROTHSCHILD.

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INTRODUCTION.

ENGLAND possesses, like all other great nations, her own speciality with regard to Art. In Music as well as in Painting she has a style of her own, and, as far as execution is concerned, Oratorio and, in another school, Ballad music are her own creation. Handel wrote the greater part of his works for England, and, later, Spohr, Mendelssohn, and Costa have written Oratorios for the great choral gatherings to be found nowhere but in England—Oratorios which even in their smallest details are now known to every amateur as well as to every musician in this country. Ballad music, though far removed from the grandeur of that of the Oratorio, is also an essential part of English art, and possesses an equal attraction for the music loving public. Among the works of Arne, Shield, Dibdin—and, later, Bishop, Wallace, Balfe, Smart, Macfarren, Hatton—who cannot recall sweet melodies which have acquired world-wide popularity? A ballad simply sung without exaggeration, and with purely natural feeling—that is to say, sung so that each word has its appropriate expression, each phrase its own significance—goes directly to the heart, and awakens memories of home and childhood wherever it is heard.

Though the following exercises are intended for the training of vocalists in all branches, it is my purpose in this work to deal chiefly with those most in vogue among English artists, who seem to lack a book of reference and authority. English by birth, English by education, English at heart, I have long desired to offer to young pupils wishing to devote themselves principally to the study of the foregoing branches of the vocal art the fruits of my long experience in a career to which I owe my happiest remembrances. In trying to smooth the difficulties in the path of such students, I only pay a debt of gratitude to my compatriots who encouraged my first steps and applauded my subsequent efforts, and to whom I owe the success of which I am and ever shall feel proud.

ON THE VOICE.

Of all the gifts of Nature the voice is the most precious, and the manner of using it, as, also, of preserving such a treasure, ought to be the great object of those who study the Art of Singing. A good professor will begin by giving his pupil exercises for acquiring equality in sustaining sounds, and lightness and flexibility in rapid passages, without passing beyond the natural limits of the voice. It is only on this condition that the organ can preserve its freshness, which in the case of so many singers prematurely leaves it, in consequence of efforts to gain effects only flattering to their *amour propre*. They form the sound to give that vicious trembling, fashionable, it is true, in the present day, but destructive of that purity of intonation without which no music is possible. It is the work of a professor to ascertain the natural extent of the pupil's voice, and never allow it to be passed. To neglect this rule is to destroy the most precious, the most noble, the most magical instrument God has given to man, and to place an auditory in a state of uncertainty as to whether singers were made for their pleasure or their martyrdom.

It will be seen by the foregoing remarks that this work pretends to treat only of the school of singing most in vogue among English artists in this country, namely, that of the Oratorio and Concert-room. Having been engaged throughout my long career exclusively in these branches of the Art, I leave to others the task of preparation for the stage. While both

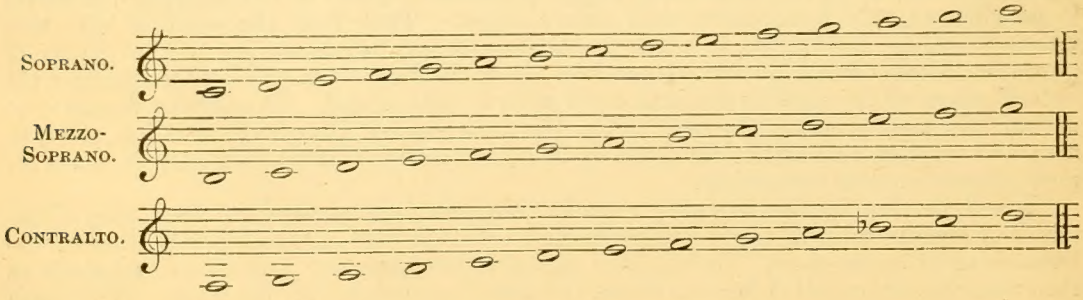
schools exact an equal amount of dramatic power, the difficulty of the Oratorio singer is far the greater, inasmuch as the same effect must be produced without the aid of stage accessories; indeed, the expression in Oratorio *must* not in any way partake of a stagey character. Great Operatic singers have rarely been successful in Oratorio in our time, the exceptions being Madame Goldschmidt (Jenny Lind), Mademoiselle Titiens, and Miss Louisa Pyne; but all these began their musical education with the study of Oratorio, the only school, in my opinion, upon which great singers are formed, whatever may be their future career. What perfect control must a singer have of her powers who can interpret with all their varied expression such songs as, "I know that my Redeemer liveth," "Come unto Him," "Rejoice greatly," and "He was despised," from the *Messiah;* "Hear ye, Israel," the recitatives of the Queen and "O rest in the Lord" from *Elijah;* and "Scenes of horror" from *Jephtha;* yet each must receive its proper expression by means of the voice alone. A singer trained for the stage will almost invariably overstep the line where religious feeling ends and theatrical expression begins.

ON THE FORMATION OF THE VOICE.

No one has arrived yet at an accepted theory on the formation of the voice; the subject is still one of conjecture alone. I have found the following explanation easy to be understood, and attended with good results. The sounds are produced by the restriction or expansion of the glottis, the deep sounds being formed at the base of the vocal organs, the high tones above them; the former vibrations being called chest notes, the latter head notes; but the most important study of all, especially for beginners, is that of the medium or mixed voice, and for this the experience of a professor is the only safe guide. The right or wrong use of these notes may perfect or ruin a young voice at the beginning, and I recommend a short lesson every day from an experienced master as the best and quickest method of conquering this difficulty, which, I must here remark, is usually greater for the contralto than for the soprano voice. Unless a pupil be closely watched there is danger of subsiding into a throaty or a nasal production of these tones, either habit being most difficult to correct when once formed. Later I shall give examples for guidance in this important study. I shall only add here that the greatest care must be taken not to force these notes, and urge the pupil not to lose patience if the difficulty be not quickly overcome. It is, however, a great encouragement to know that when once this study is perfected it facilitates all the others in a marvellous way, especially the practice of the scales and exercises throughout the whole compass of the voice.

ON THE CLASSIFICATION OF VOICES.

Women have three kinds of voices—Soprano, Mezzo-Soprano, and Contralto. Each of these may have such a compass, that the difficulty of classifying it may be great to an inexperienced ear; but in listening well to the low notes and the medium notes a good professor will not make a mistake. It is not the compass which decides the character of a voice; and in our time we have many examples of this in such voices as those of Malibran, her sister, Madame Viardot, and Madame Alboni, who, though all possessing contralto voices, were able to sing certain soprano parts, owing to the facility with which they could use the notes of the highest register; but these voices are exceptional, and must not be taken as a standard by which to judge others. The following illustration will show the usual compass of each voice :—



ON RESPIRATION.

The most important aid to the art of singing lies in the management of the breath, excellence in which is indispensable. The inspiration must not be sudden, like a gasp, but like a prolonged inward sigh, while the expiration must be as slow as possible to allow the singer to sustain the note or passage she desires to sing during the required time. Any effort in taking the breath, any grimace while holding a note, any unsteadiness in singing a passage or hurrying to get to the end of it, shows that the manner of taking the breath, as well as the use of it, is defective. The most favourable position for a singer is that of standing, and the mouth must be open naturally without the slightest contraction of the muscles of the face, while the tongue should fall naturally in the mouth, *almost*, but not quite, touching the teeth. By close attention to these rules bad habits difficult to correct are avoided at the beginning. To sustain a note equally and with a pure sound is the gift of very few singers. It is much easier to swell and diminish a sound than to hold it without wavering. When a note can be held equally from twelve to fifteen seconds, then will be the time to begin the study of the "Messa di voce," or swelling and diminishing the sounds.

OF INTONATION.

Everybody can be taught to sing more or less; voices can be improved in quality and extended in compass; voices can even be *made* by a careful attention to the rules for the Art of Singing, but upon only one condition, which is, the possession of what is called "a good ear for music." If this be wanting, all the teaching in the world will not avail to make a singer, and the student not endowed by nature with a delicate and fastidious ear for intonation is wiser in abandoning all idea of becoming one. But very often a defective method will cause imperfect intonation without the ear being at fault, and I have known singers corrected of singing certain notes out of tune by adopting the true method of using them. To obtain good intonation the pupil must determine in which register of her voice each note ought to be taken. She must then practise holding the notes *piano* very steadily and very firmly, using the middle of the voice. Such practice at either end of the voice would be injurious.

ON THE MANNER OF TAKING THE NOTES.

This is called the "attack" of the notes, and can be done *piano* or *forte* according to the character of the phrase to be commenced. The object is to prevent the sound from beginning above or below the note to be sung. Many inexperienced singers take their notes with a sort of slide, which is very disagreeable.

ON VOCALISATION.

The art of vocalisation consists in singing a series of notes on one vowel sound, in uttering each note distinctly without running into the next, while the pure sound of the vowel is never lost for an instant. There must not be the least contraction of the features or movement of the face or tongue during this exercise, and the vowel *a* pronounced as in "father" is the most convenient sound to adopt. To vocalise well should be the ambition of every singer, and should not be evaded even if the pupil possess an obdurate voice. By the exercise of vocalisation alone can *legato* music be sung with the necessary light and shade.

ADVICE TO SINGERS.

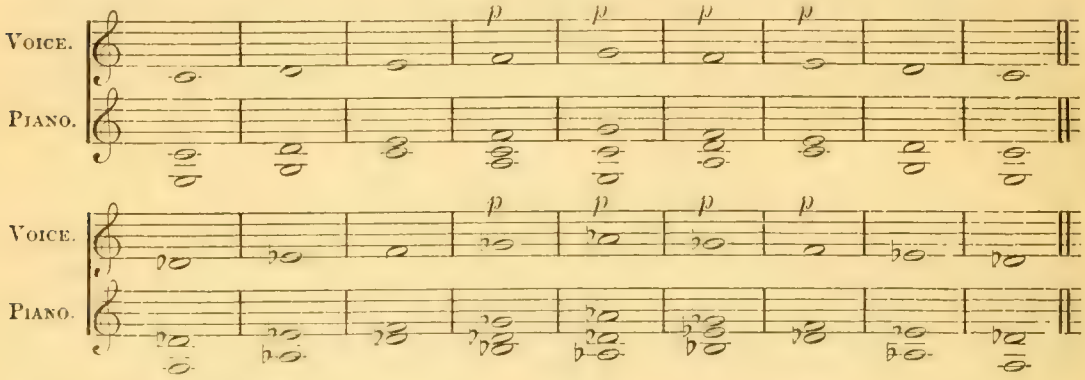
Simple diet, moderate exercise, and regularity of practice cannot be too much insisted on. The last is most important for those who wish to excel in the art, and it should be commenced in the morning by singing the equal notes up and down the scale, followed by exercises in vocalisation. The time of practice should be determined by the strength of the singer alone, for while one individual can sing half-an-hour without fatigue, another may not be able to support more than ten or fifteen minutes. The best guide, then, is the strength of the pupil, who will abstain from singing as soon as the least symptom of fatigue is felt, whether from a slight aching of the throat, or hoarseness. Then will be the time for some rest, and the practice may in this way be renewed three or four times a day without danger.

ON UNITING THE REGISTERS.

Soprano and Mezzo-Soprano.

If the pupil possess natural chest notes it is a very great advantage, but not having them the effort to create them must be made, and this exacts the utmost caution. If, after a short time, there seems no hope of obtaining them, the study had better be relinquished, for though they are necessary for a great dramatic singer, it is possible to be a good singer without them. Having obtained the chest notes the pupil will commence practising the following exercises, being very careful not to force the high notes of the chest register.

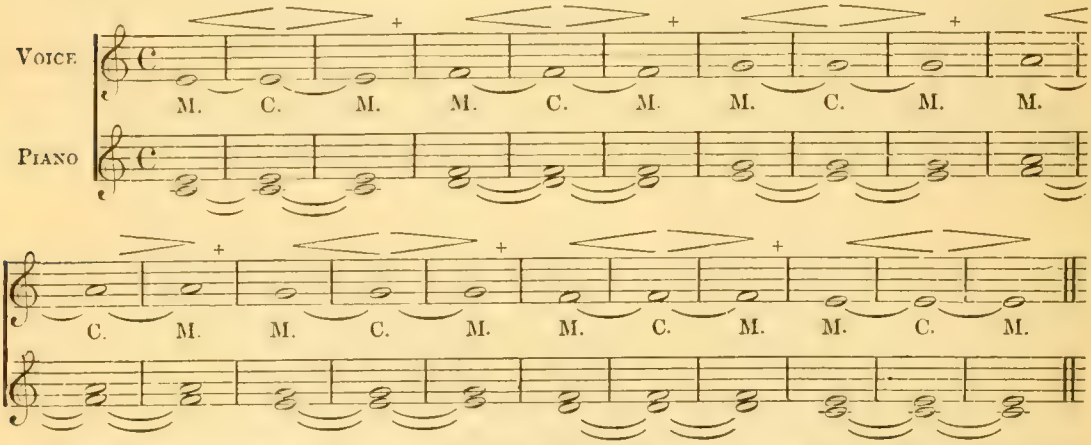
Sustain these notes first with an equal sound, afterwards swelling and diminishing :



The same in D♮ and E♭.

When the pupil can recognise the chest from the medium register she must study the following exercises on passing from one register to the other while holding the same note. To sustain a sound without wavering is one of the most difficult studies in the Art of Singing.

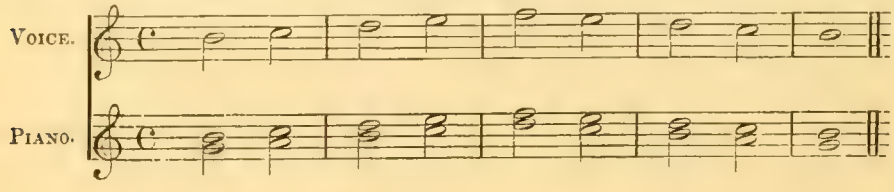
Example.

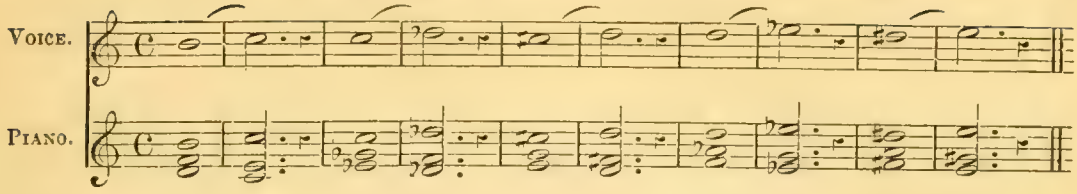


Sing this exercise again, beginning with the chest voice, passing into the medium and ending with the chest. To sustain the sounds equally in changing the register is very difficult, and the student must not lose patience if the progress in this study be not rapid.

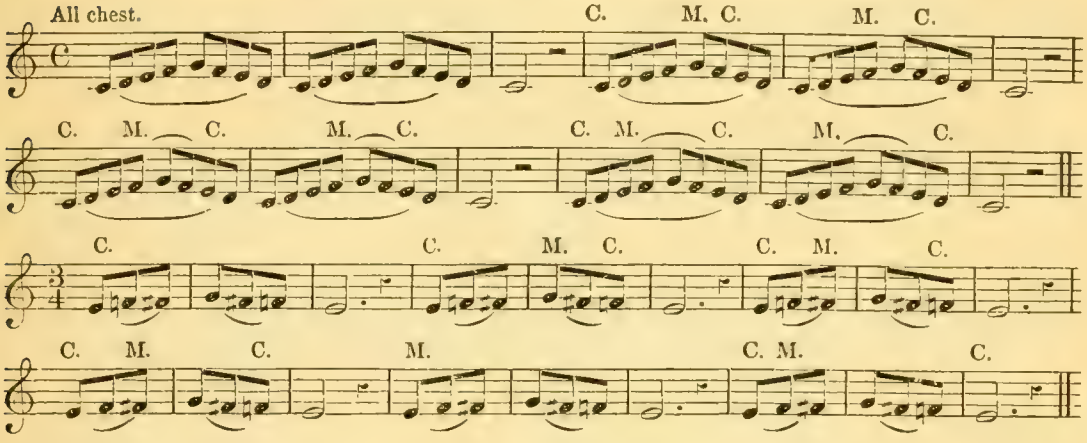
The following examples are for the passage from the medium to the head voice :—

Examples.



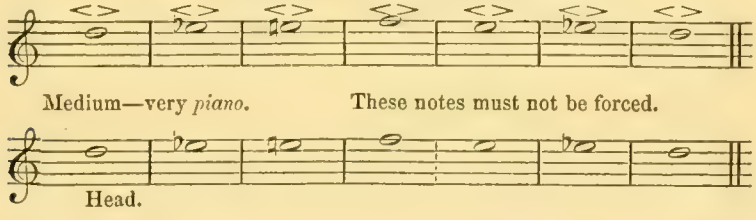


EXERCISES FOR PASSING RAPIDLY FROM ONE REGISTER TO ANOTHER.



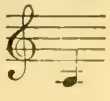
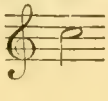
The following exercise is to join the medium and head voice :—

FOR SOPRANO AND MEZZO-SOPRANO.

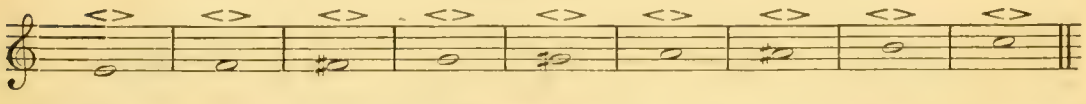


The art of uniting the different registers of the voice is the greatest triumph of a singer, for it enables her to cover all its inequalities, and to use every note throughout its compass with facility and effect.

OF THE CONTRALTO.

I have already said that the study of the union of the registers is much more difficult for the contralto than for the soprano; it must also be undertaken with the greatest care, for with young voices this study is dangerous. The attempt should be made to *coax* the chest notes up to B♭ and C by very slow degrees, practising always *piano*, never in the least forcing the voice or singing below A  or higher than C 

EXAMPLE.

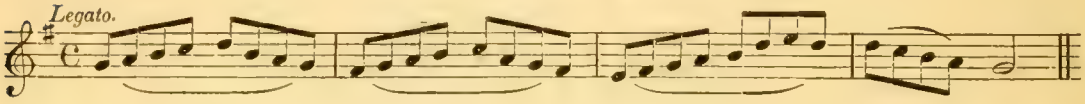


The above exercise must be practised in the manner indicated for the soprano and mezzo-soprano.

ON PORTAMENTO.

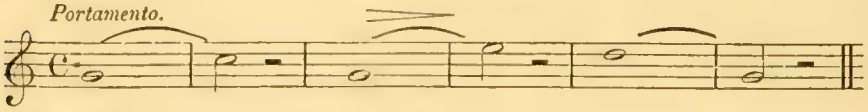
Portamento is the word given by the Italians to the passing smoothly from one note to another. There are two kinds of *portamento*, one is in joining a group of notes of equal value with evenness, the other in binding two notes forming a distant interval with lightness and elegance, and the latter is the most common form. This ornament is very much abused by ignorant singers, who use it as a means of expression which very often borders on the ridiculous. I have heard it employed so frequently during the performance of a song that it has had the effect of a continued lamentation. The following is an example of the first manner :—

EXAMPLE OF FIRST MANNER.

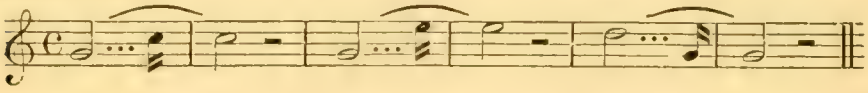


And this of the second :

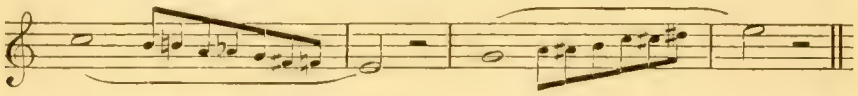
SECOND MANNER.



Sung thus :



The best manner of using the *portamento* is to slightly diminish the first note before passing to the second. Avoid the following effect :—

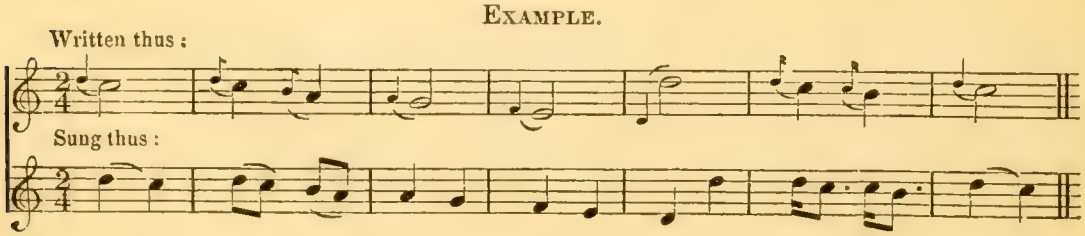


There are singers who pass from one note to another by touching all the intervals between, a kind of howl most disagreeable to hear. The study of the *portamento* is dangerous because of the temptation to exaggerate ; but if watched by a good professor this error is not likely to occur.

ON THE APPOGIATURA.

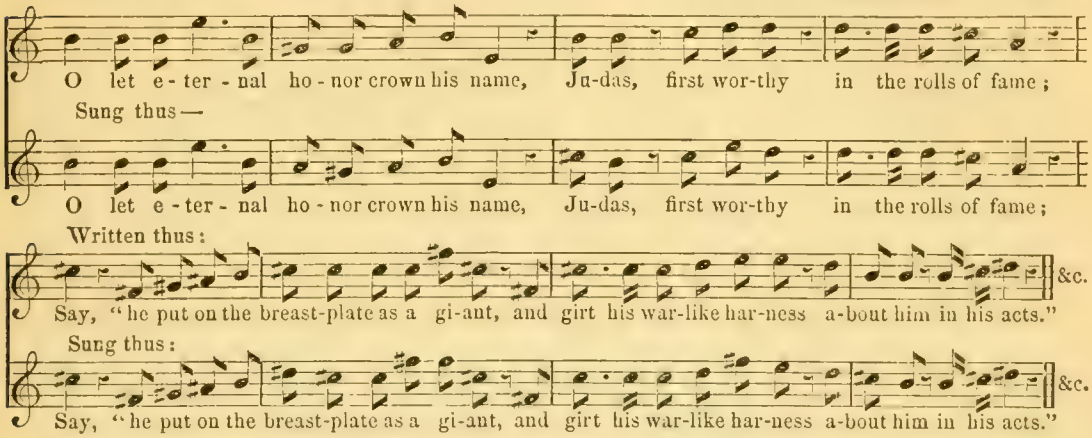
The appogiatura is the small note which precedes any note of greater value than itself, and must be *leant* upon, as its name indicates—viz., "appogiare," to *lean* upon. This ornament is so differently understood by executants that modern composers have nearly discontinued writing it. It is, however, to be found in all music up to a very recent date ; singers must therefore understand how to use it correctly.

EXAMPLE.



When the small note is less than half the value of the following note it must be sung short, as in the last bar but one of the above example. In recitative the appogiatura is rarely written. It is used in the following manner :—

Written thus : From *Judas Maccabæus*.—HANDEL.

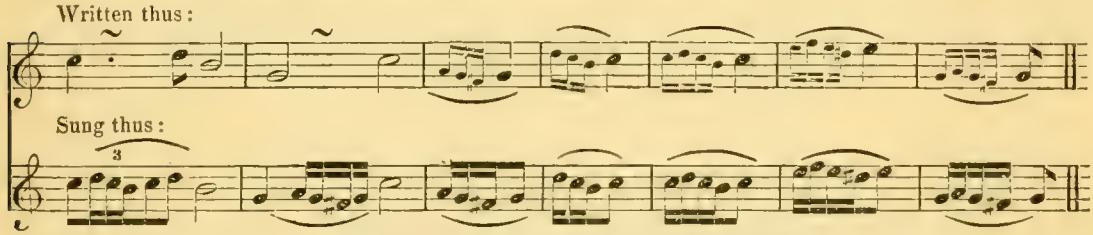


In the following exercises many examples will be found by which the student will learn the various methods of using this ornament.

OF THE TURN

This is one of the most effective ornaments, and when neatly performed gives great lightness and interest to the music, but it must be sparingly and well, or it is in very bad taste.

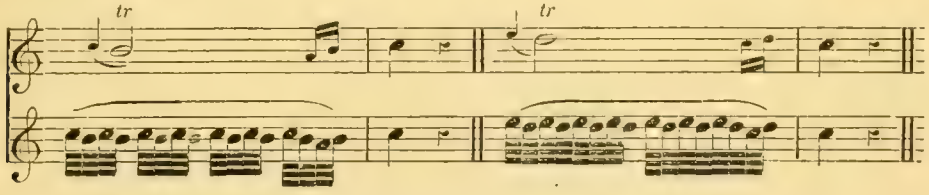
Written thus :



The turn must be sung smoothly, not *jerked* out, as one so often hears it.

OF THE SHAKE.

This is one of the most beautiful and effective ornaments in the art of singing ; indeed no light soprano can be considered perfect who does not possess it. It is very difficult to acquire; but for the consolation of those who do not possess it, I may add that the acquired is usually more perfect than the natural shake. The study of the shake is treated of largely in the following pages, and must be commenced only when the student has gained a certain proficiency in vocalisation.



ON LIGHT AND SHADE.

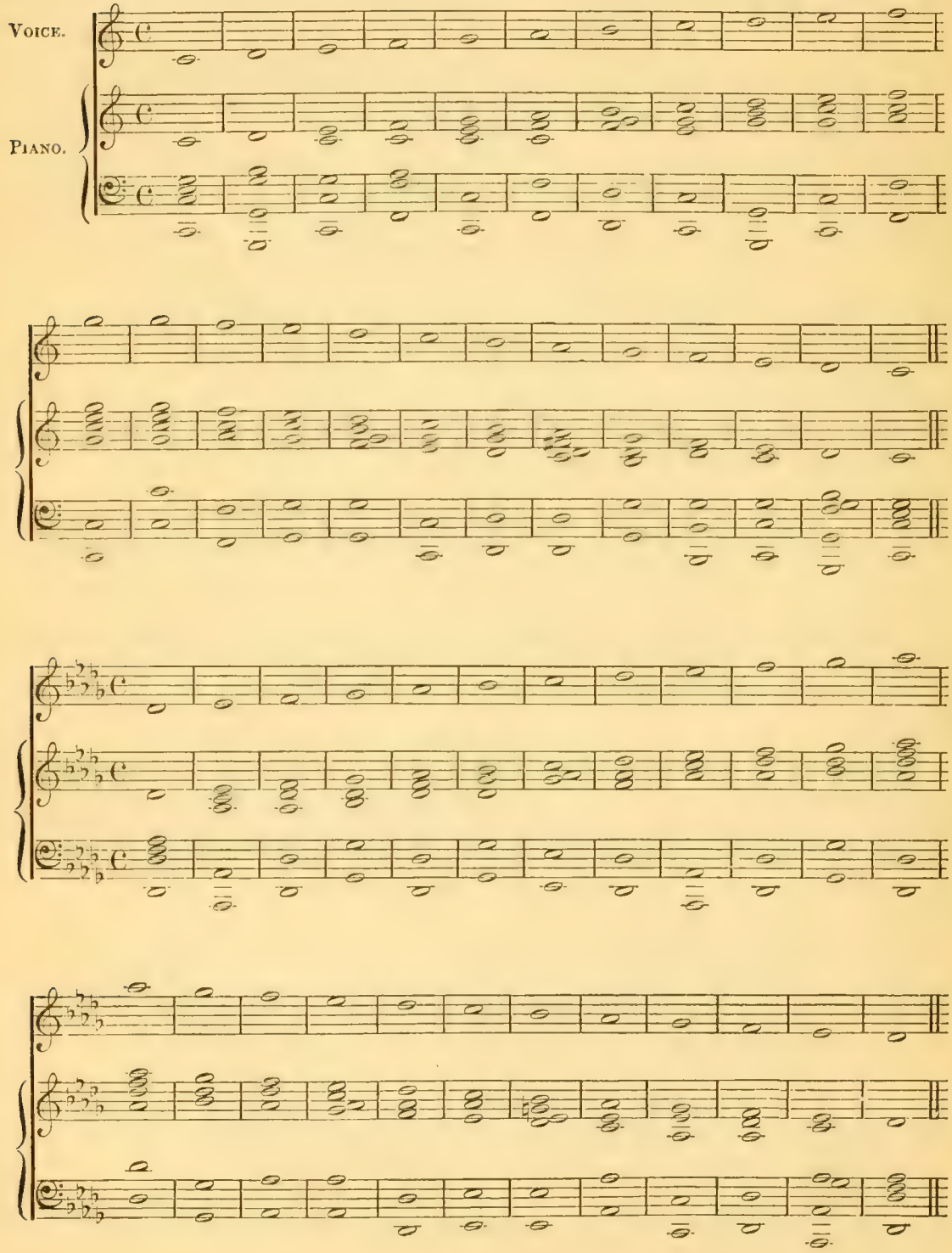
The expressions used for light and shade are the following :—

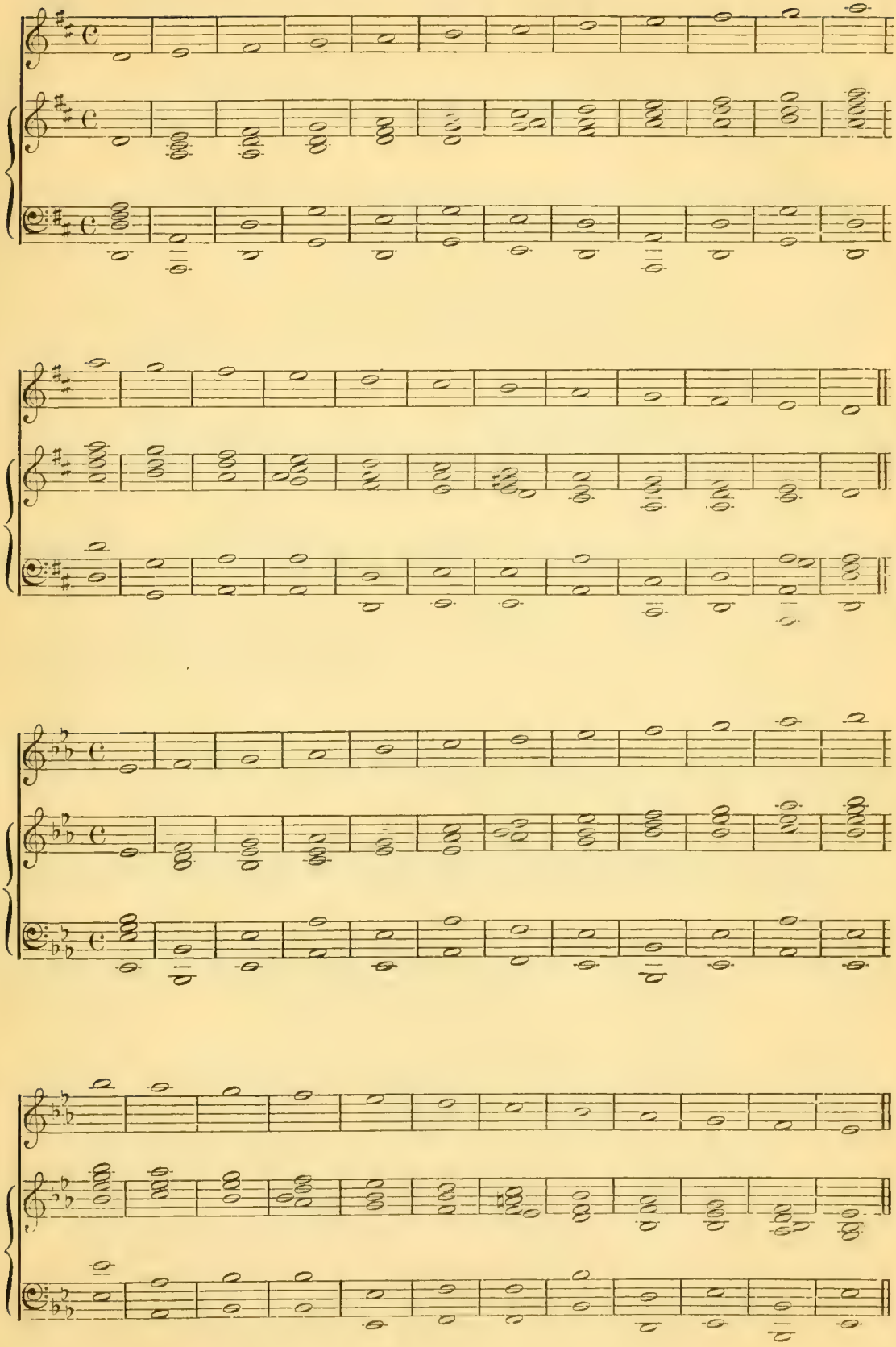
Piano—Soft.
Forte—Loud.
Crescendo—Increasing the sound.
Diminuendo—Diminishing the sound.
Decrescendo—Ditto.
Rallentando—Slower.
Accelerando—Faster.
Ritenuto—Little slower.
To swell a sound this mark is used
To diminish it, this
To swell and diminish one sound or a whole passage, this

Most of the following scales and exercises are selected from Panseron's valuable *Methode de Vocalisation,* a book I have been in the habit of giving to my pupils for many years :—

SCALE TO BE SUNG IN EQUAL TONES.

No. 1.

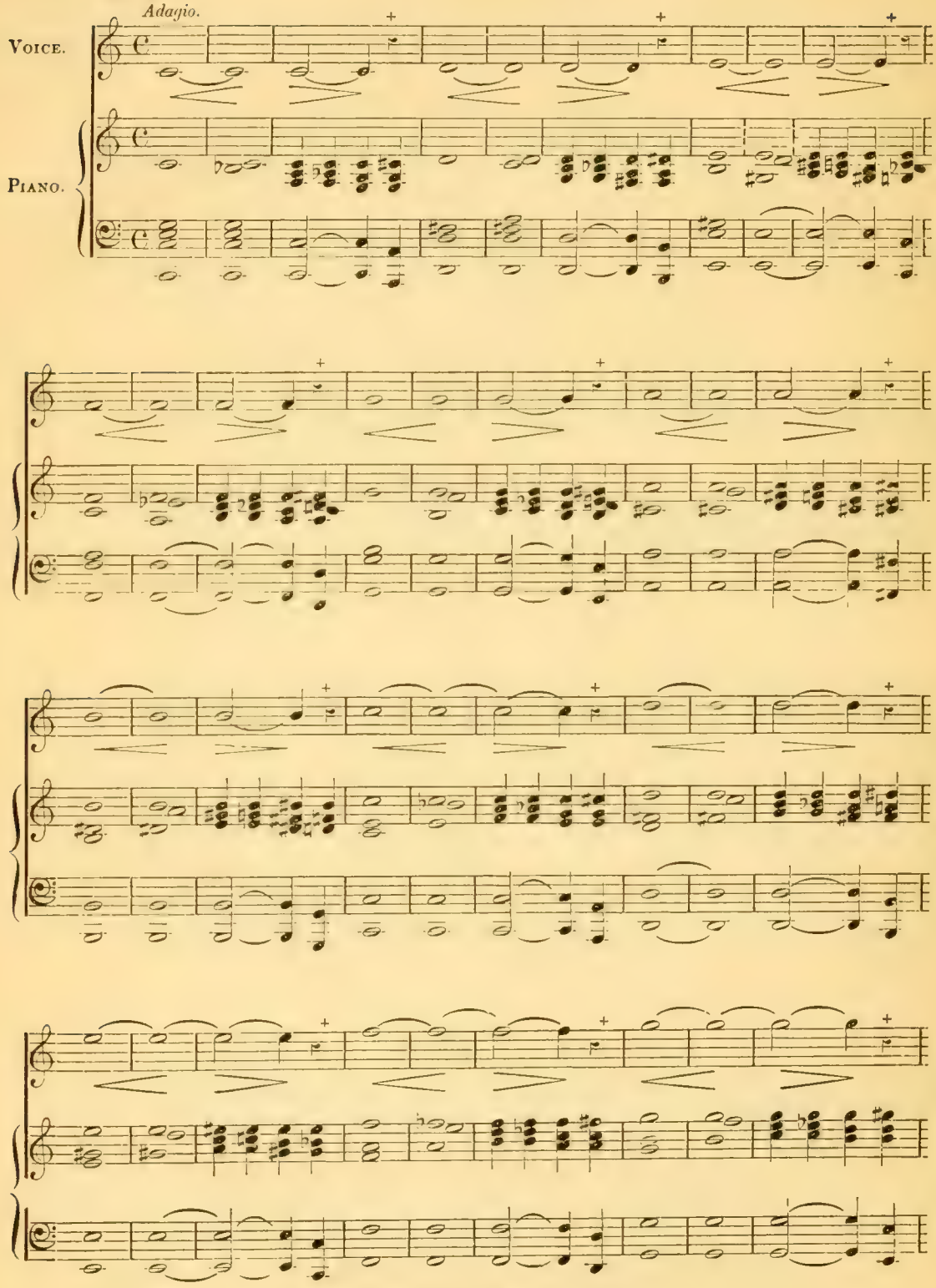




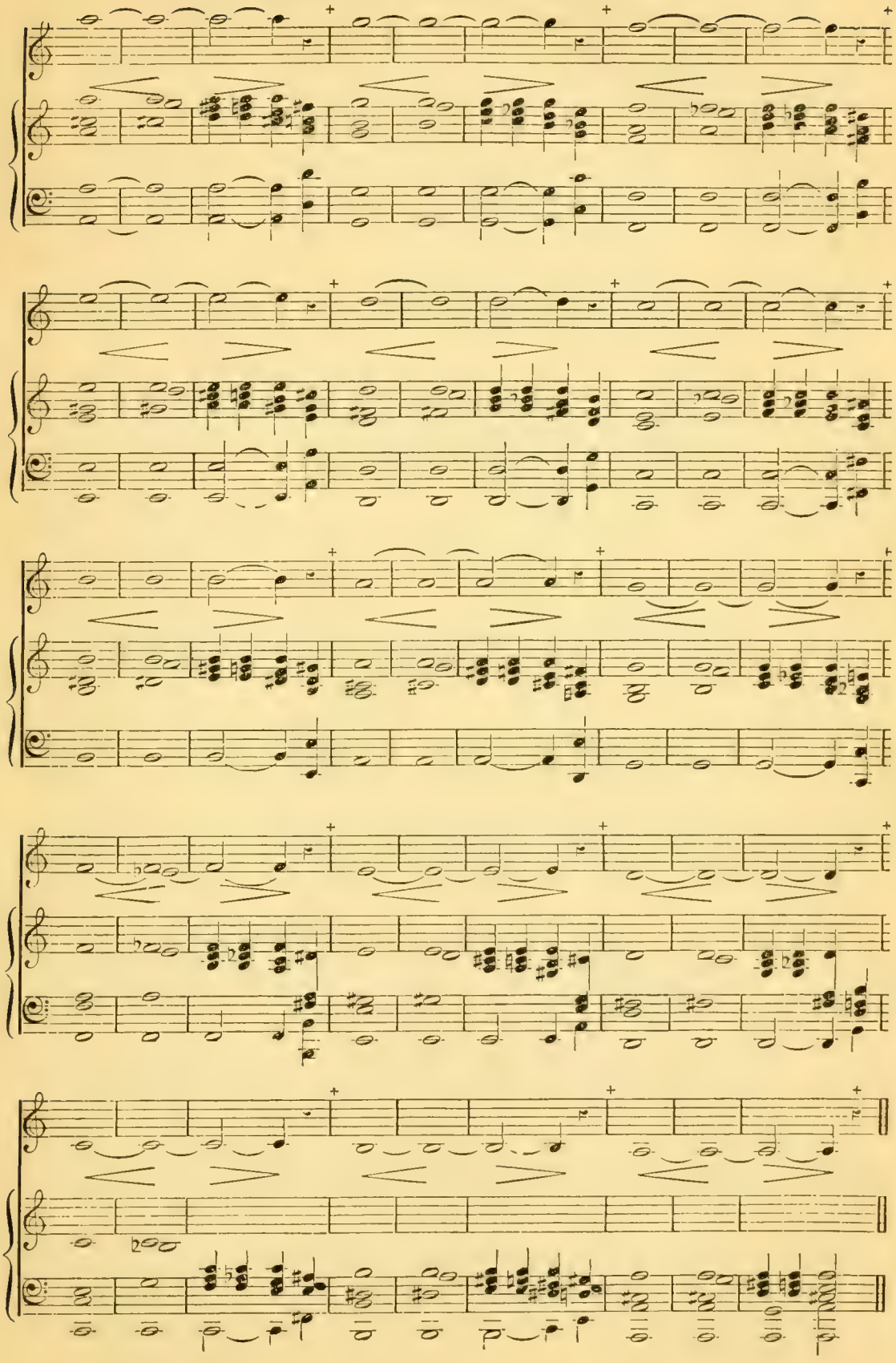
For swelling and diminishing each note.

No. 2.

Adagio.



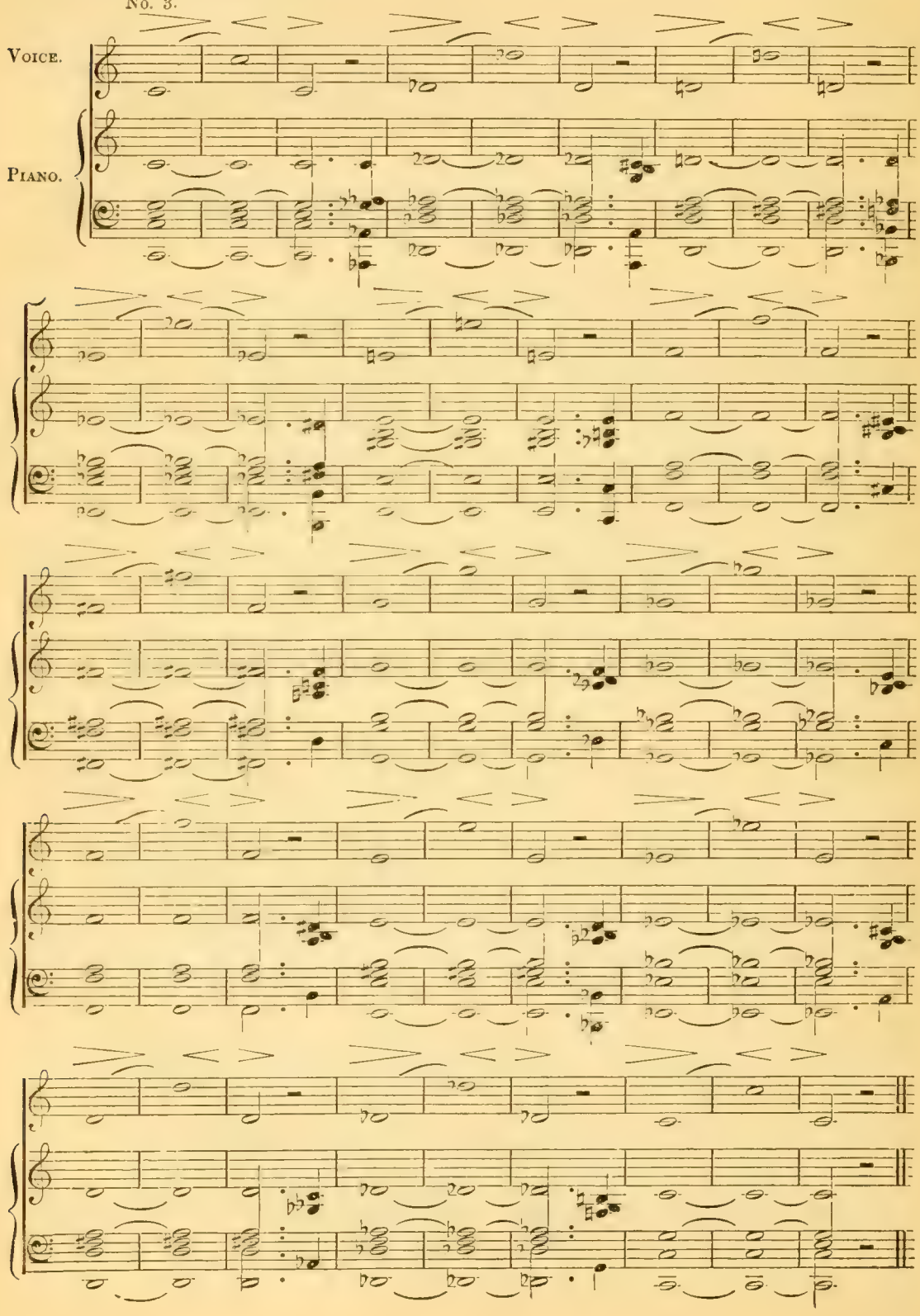
* Take breath where the sign (+) is placed



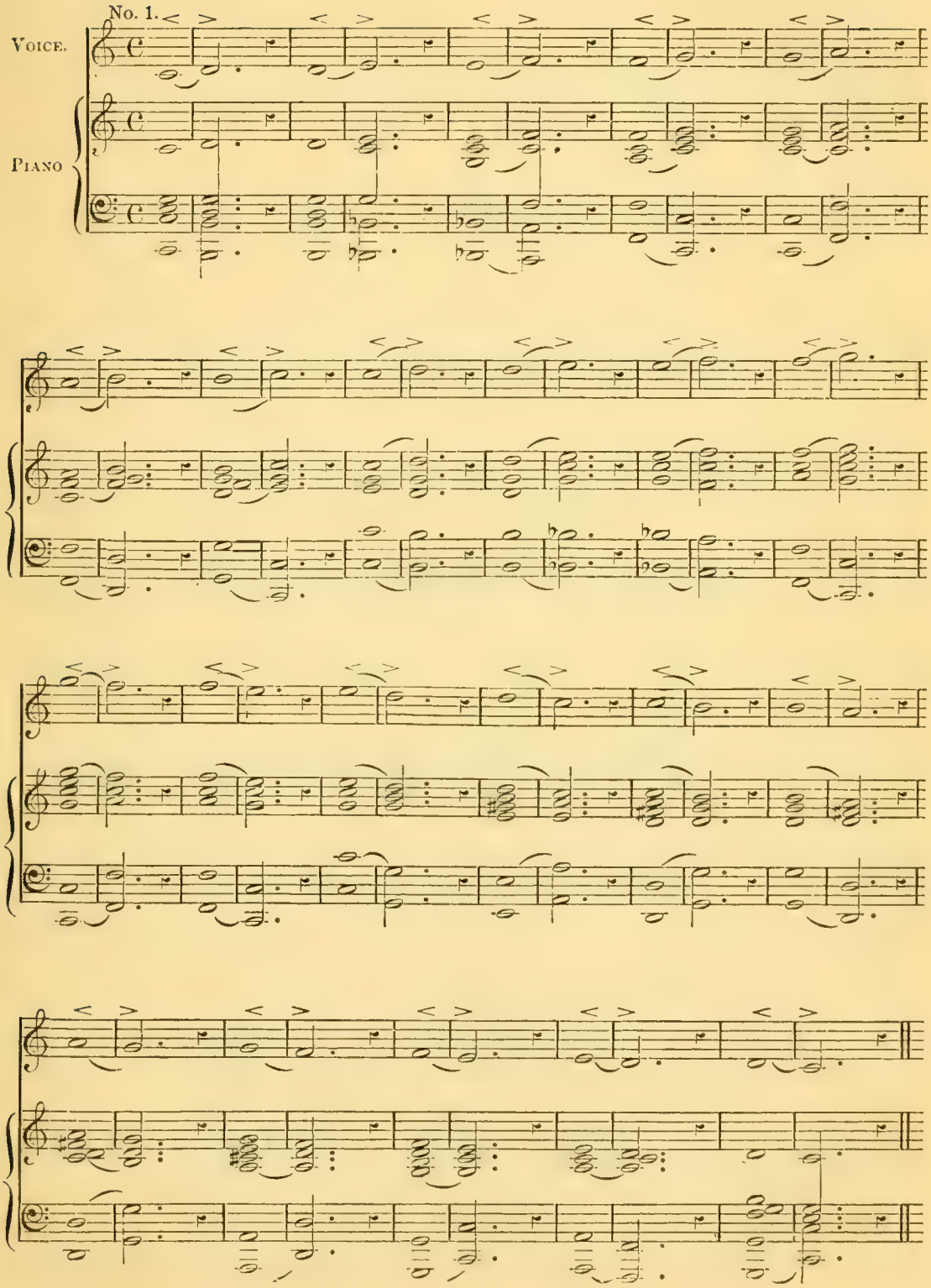
Exercise for extending the compass of the Voice.

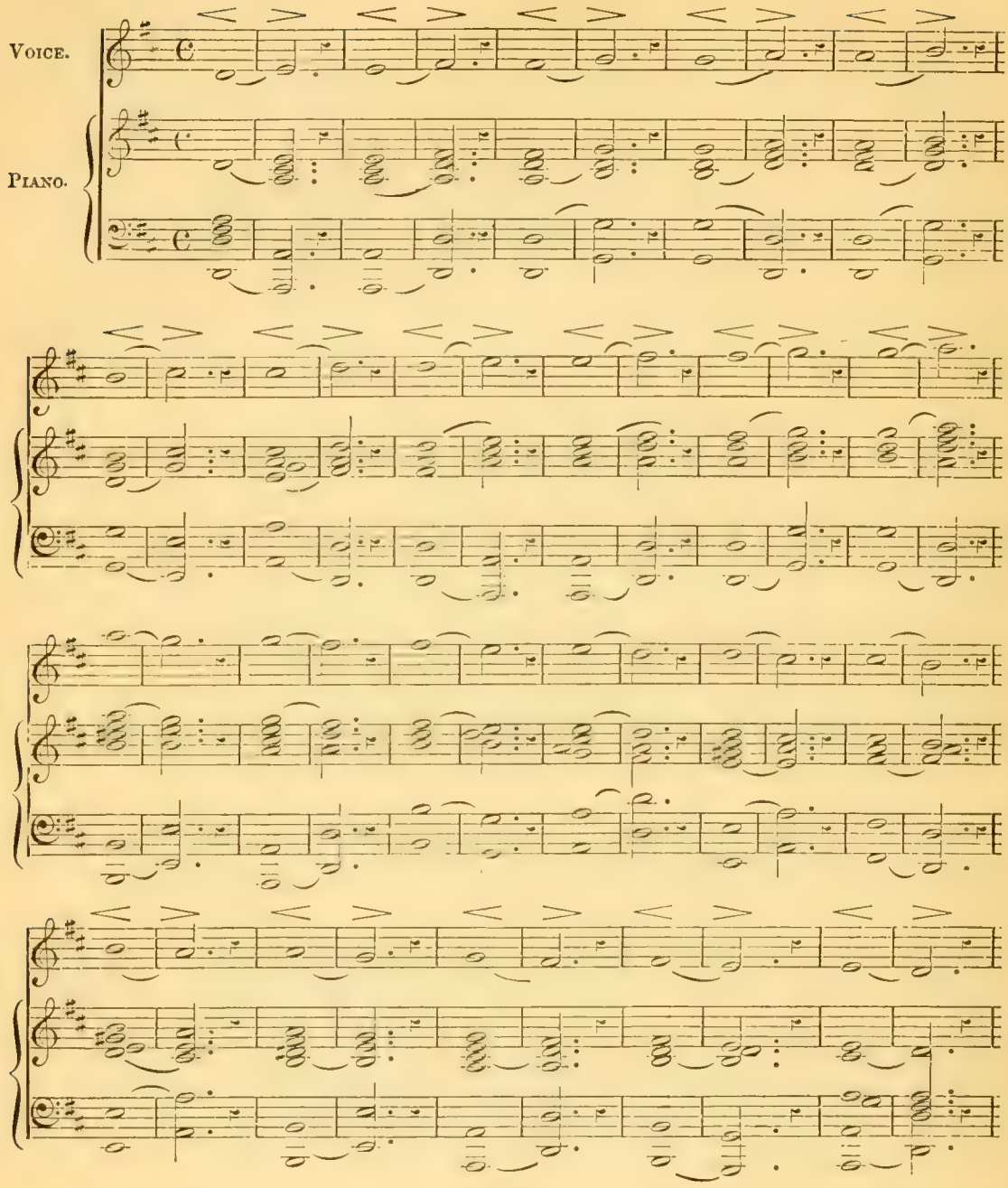
In practising this exercise the low note must be diminished, and thus the octave above will be quite easily gained. If the note is weak it must not be held, but as it becomes stronger it may be held and slightly swelled.

No. 3.

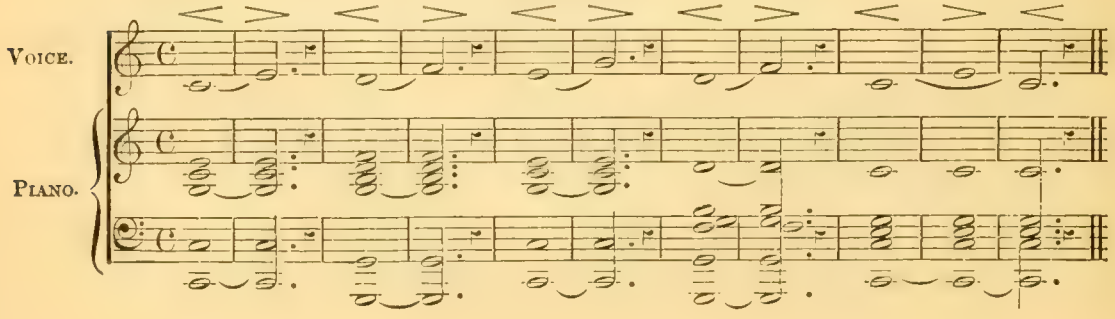


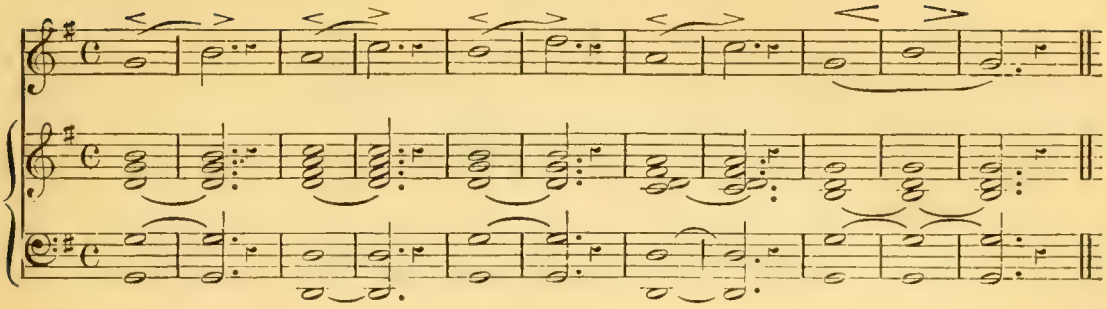
SECONDS.

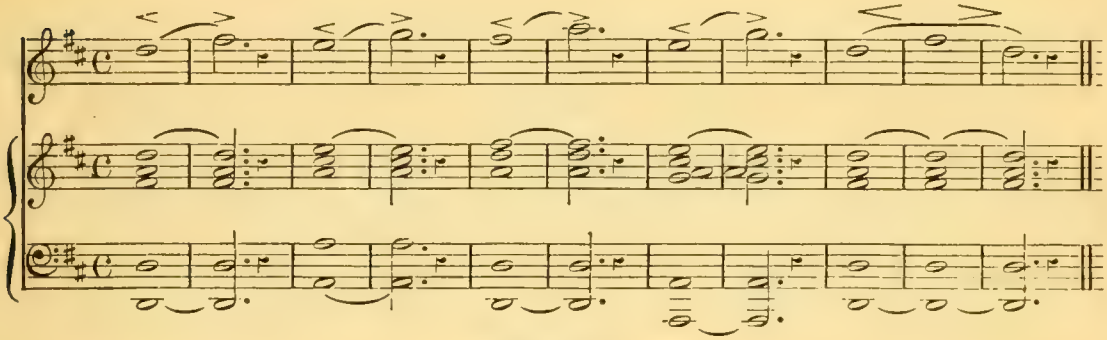




No. 2. THIRDS.





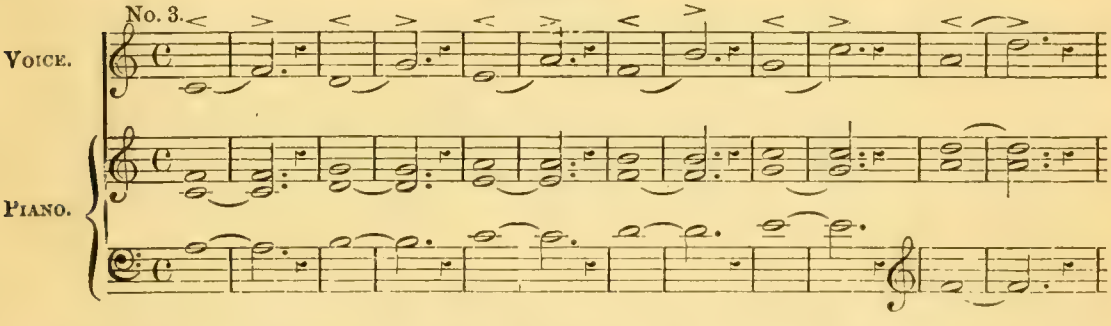


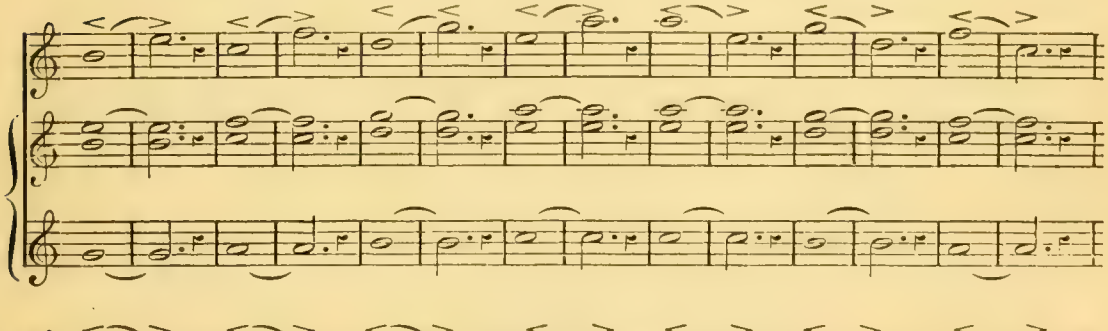
FOURTHS.

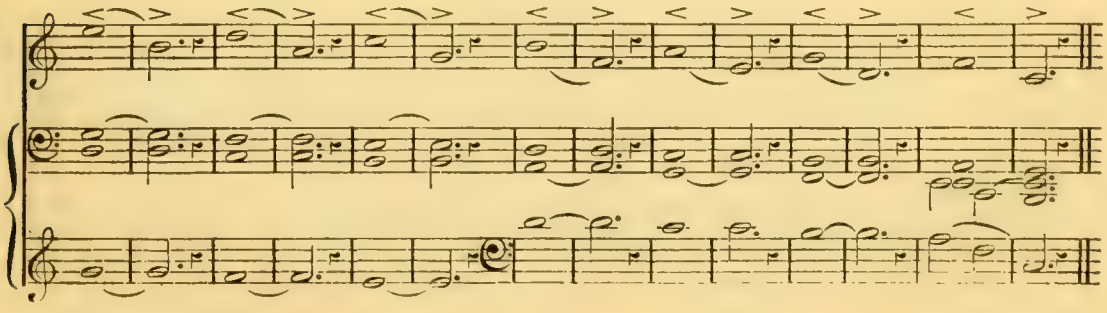
No. 3.

Voice.

Piano.

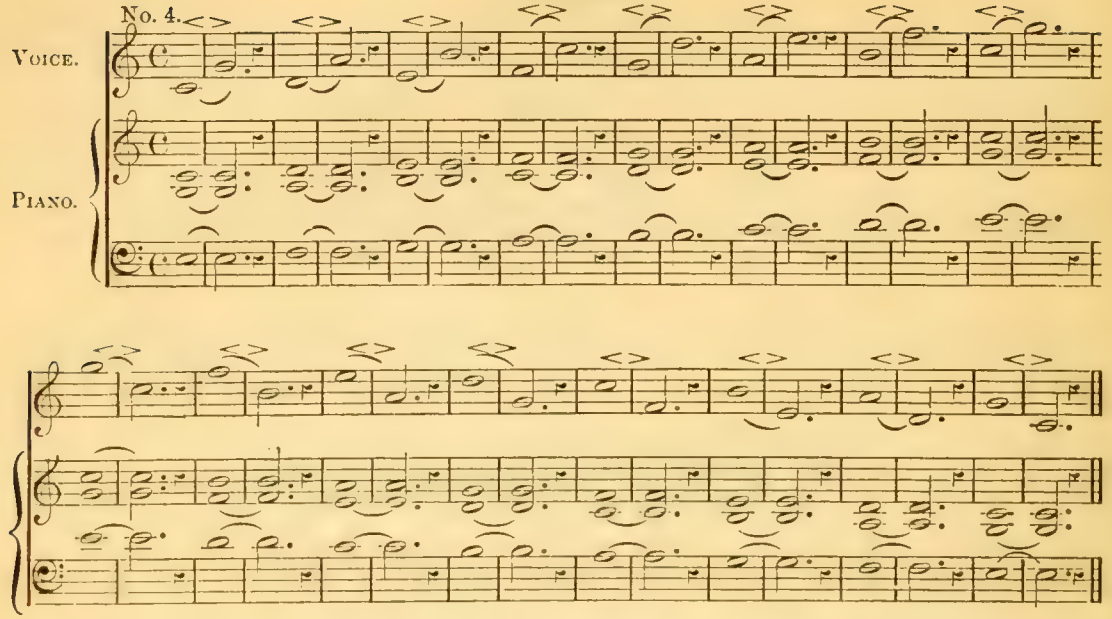






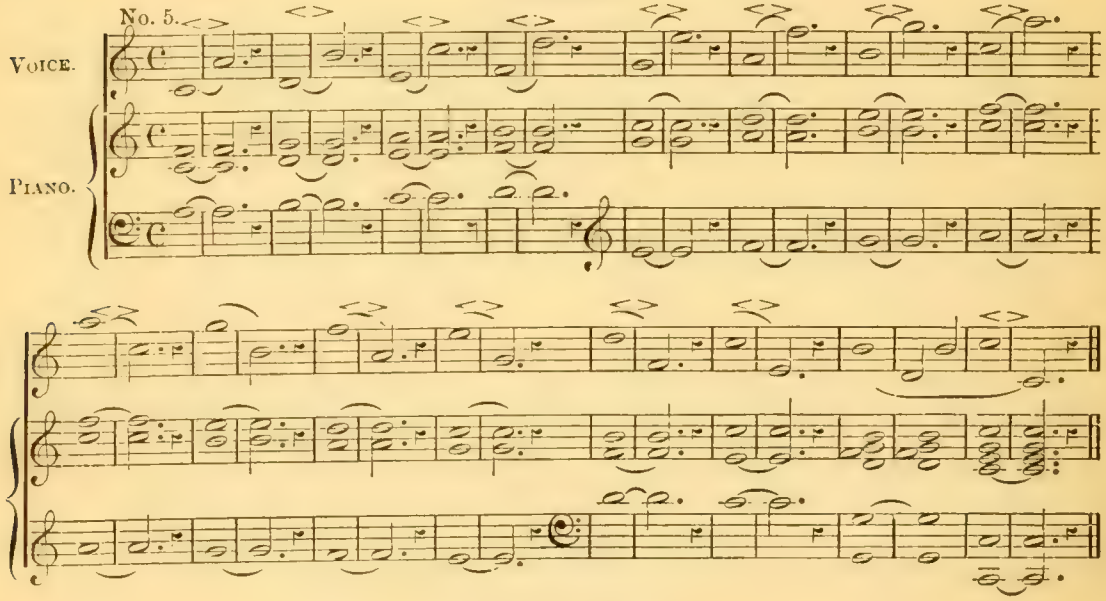
FIFTHS.

No. 4.



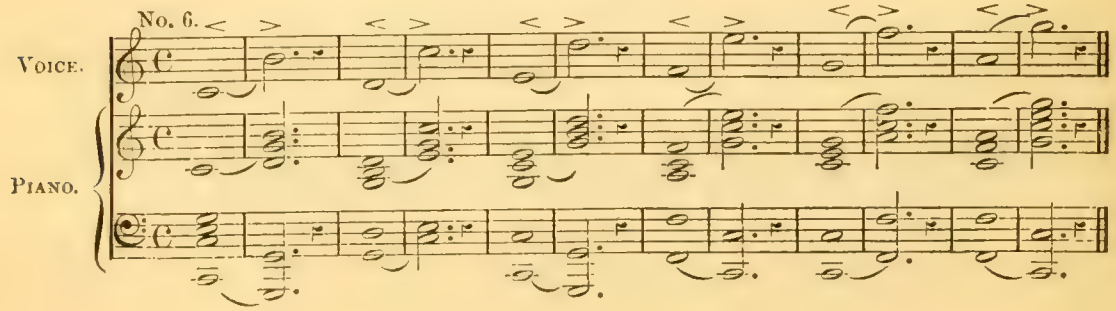
SIXTHS.

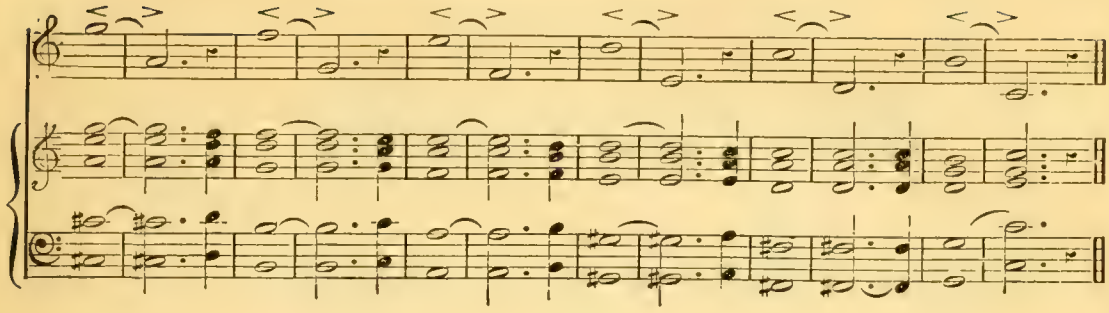
No. 5.



SEVENTHS.

No. 6.



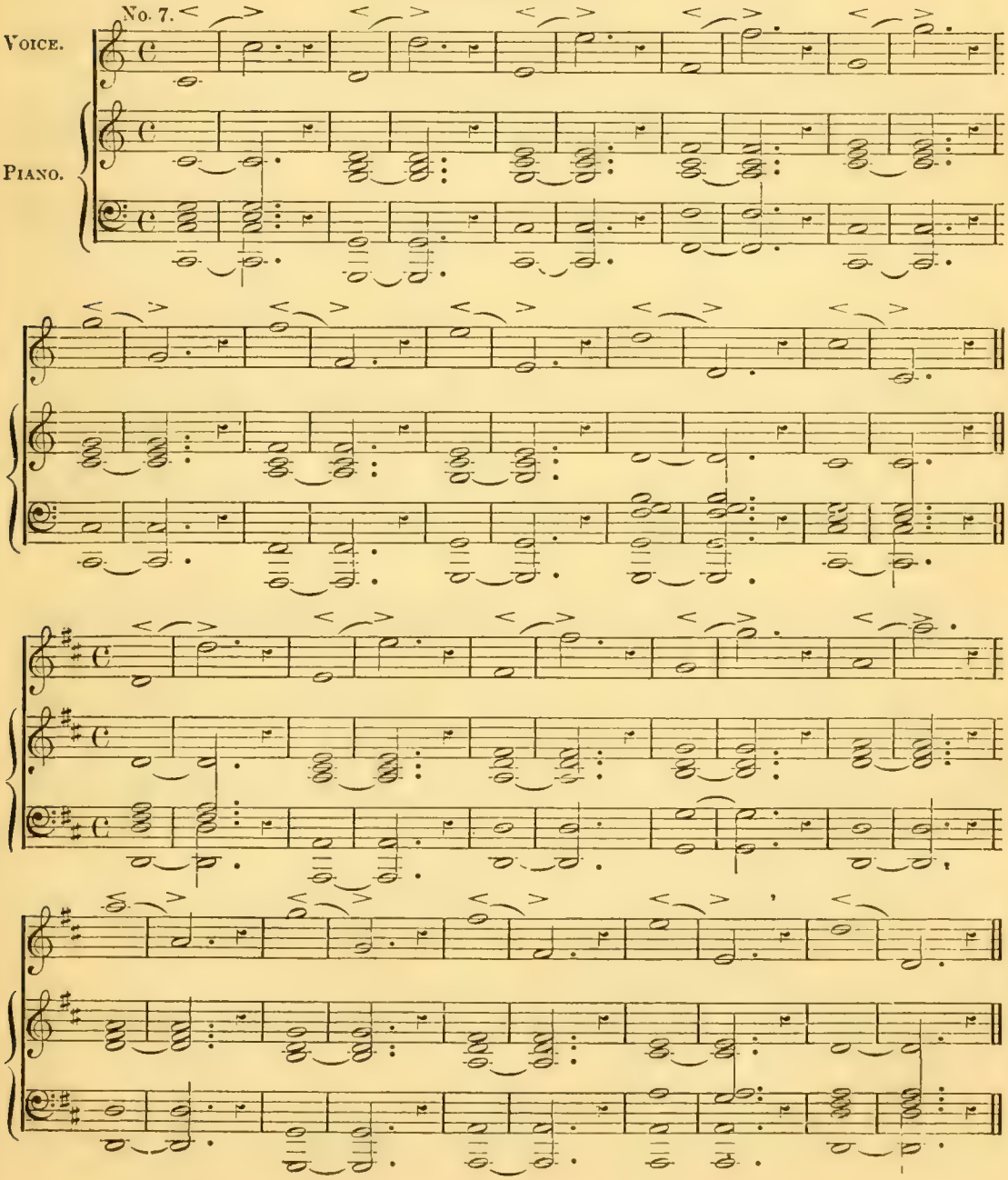


OCTAVES.

No. 7.

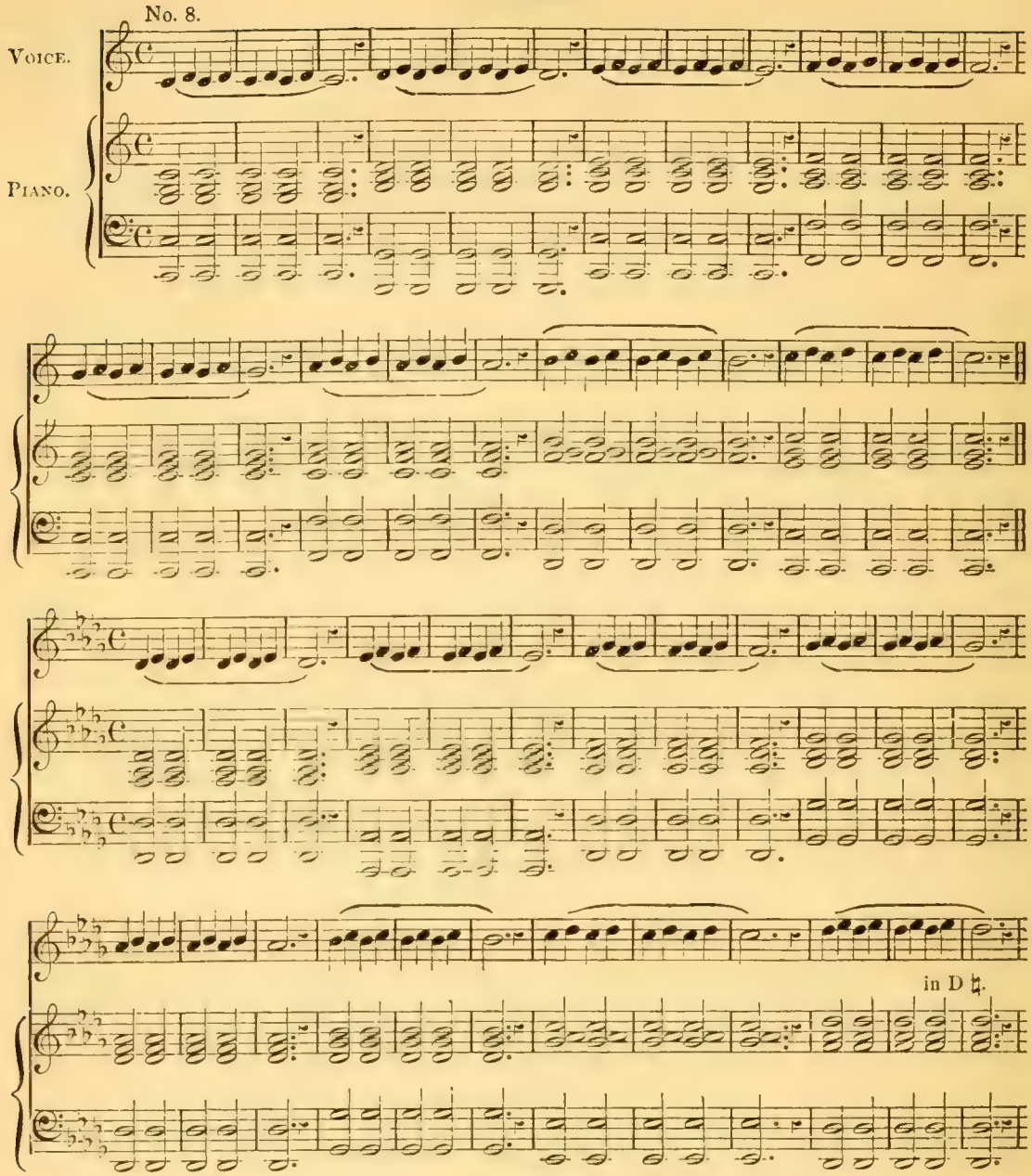
Voice.

Piano.



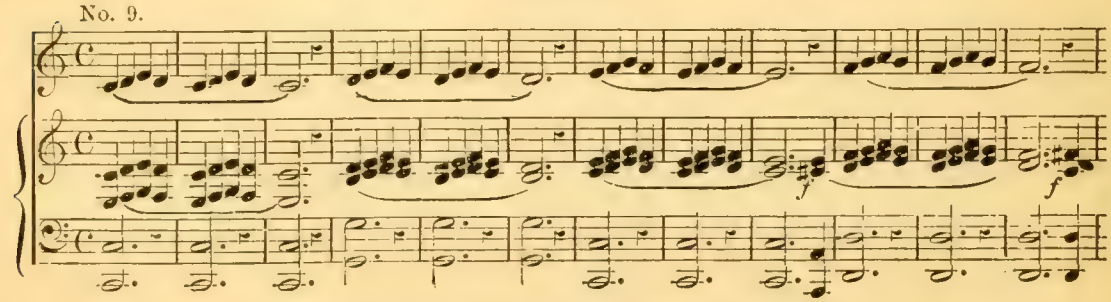
SECONDS.*

No. 8.

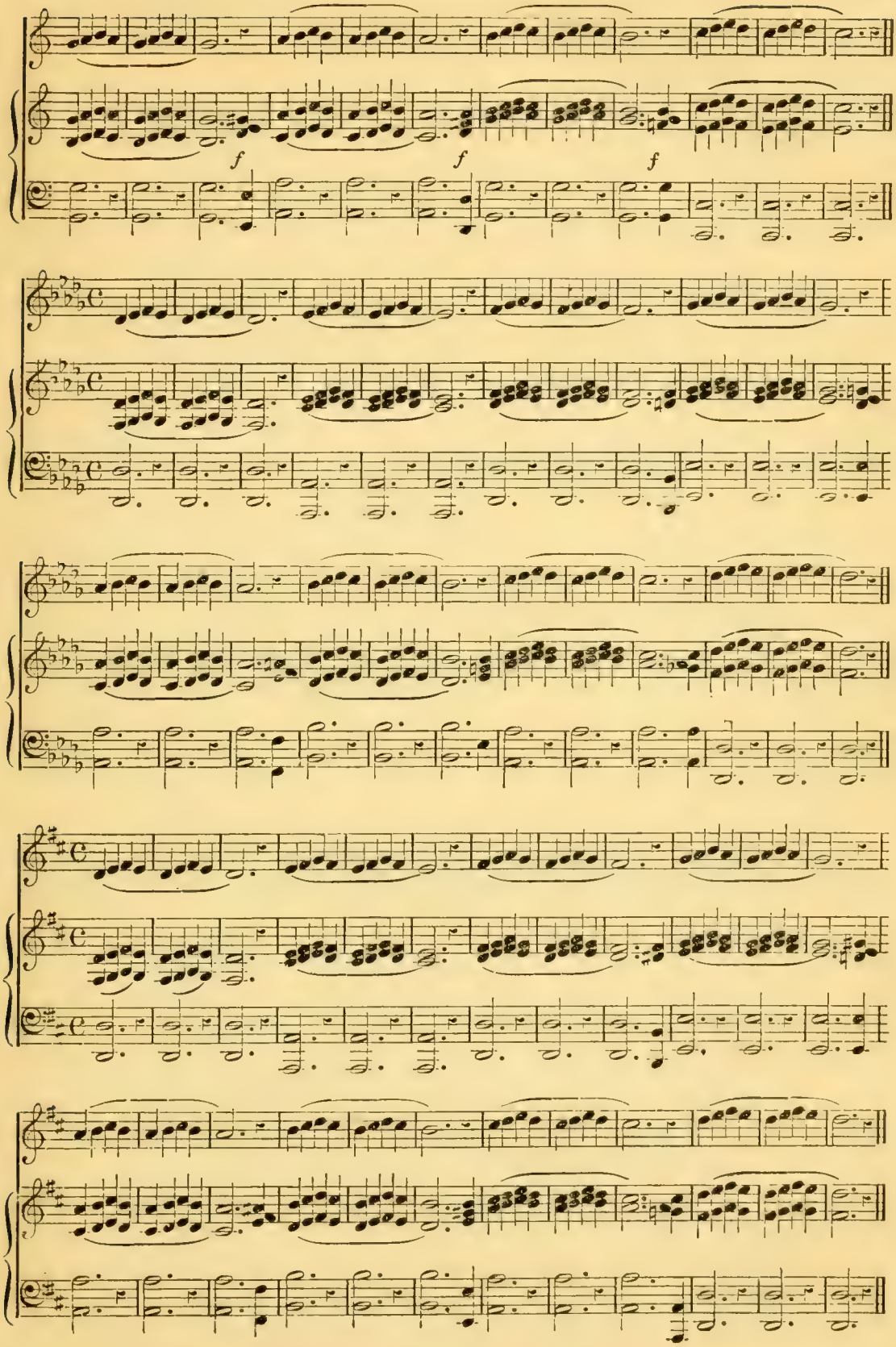


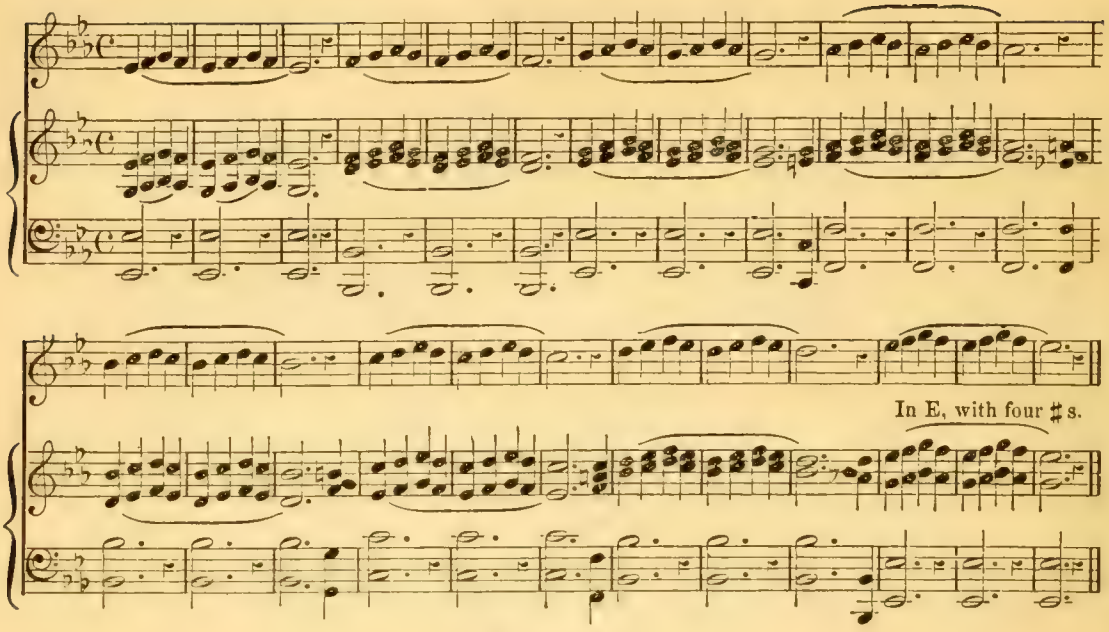
THIRDS.

No. 9.

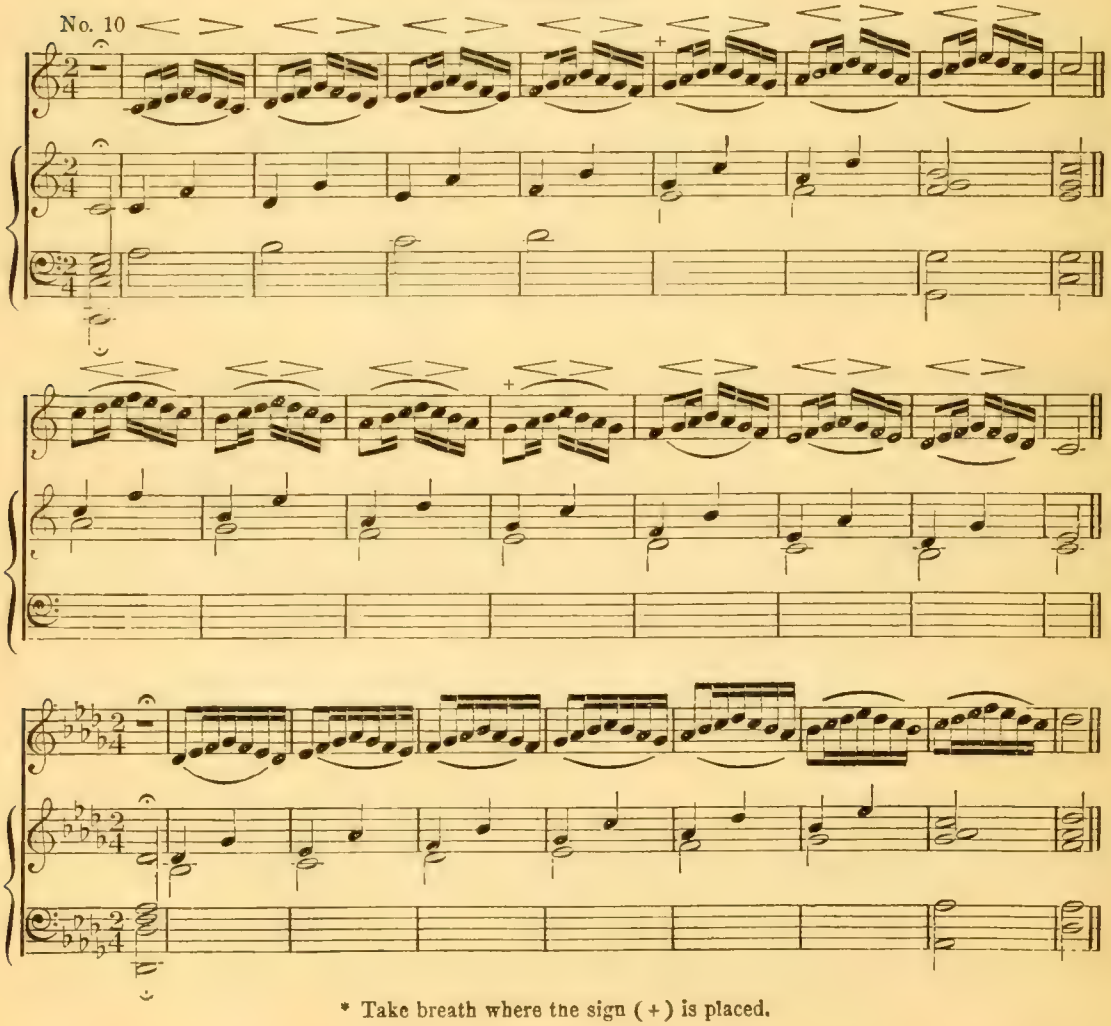


* This exercise will serve as a preparation for the shake.

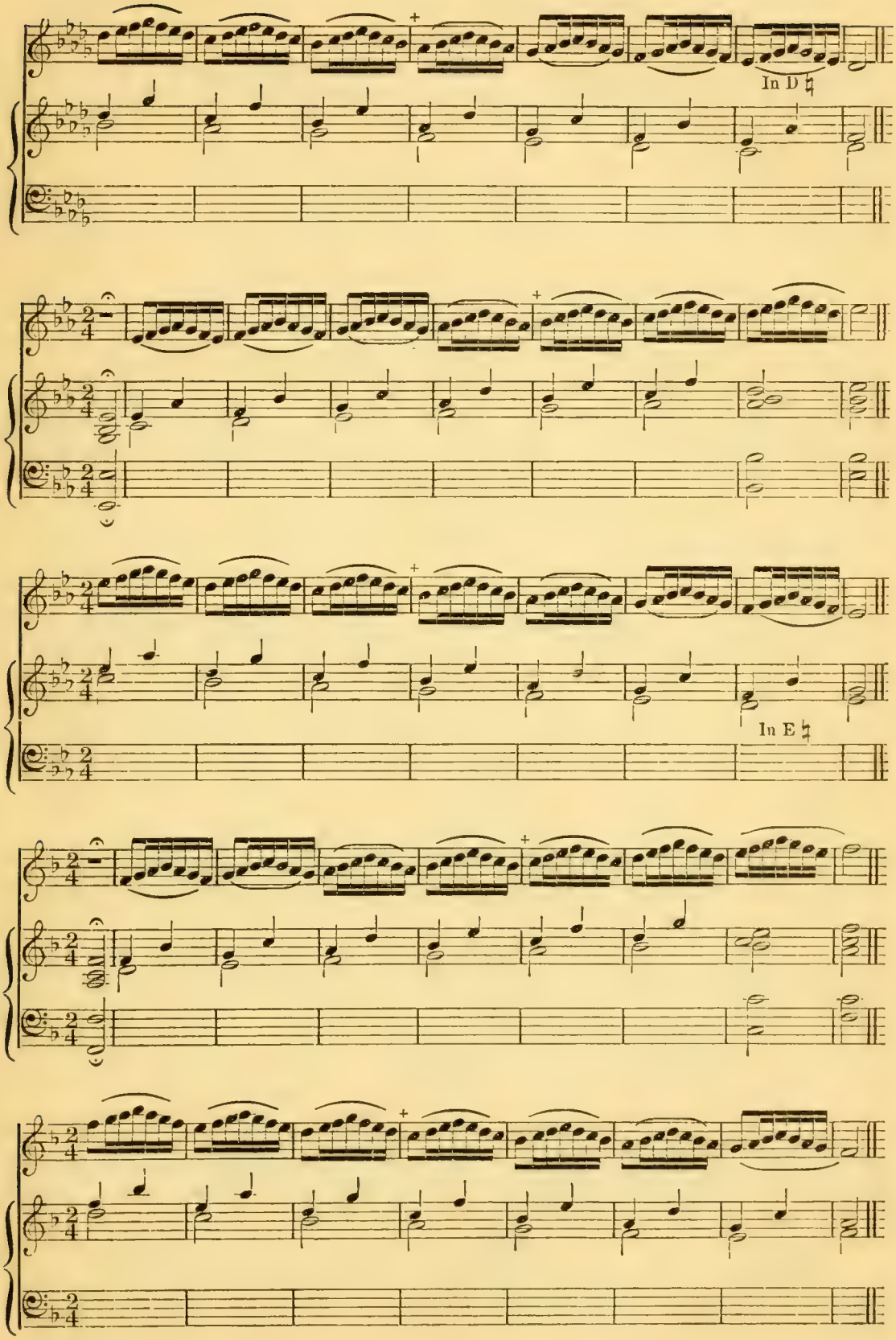

f
f
f



FOURTHS.

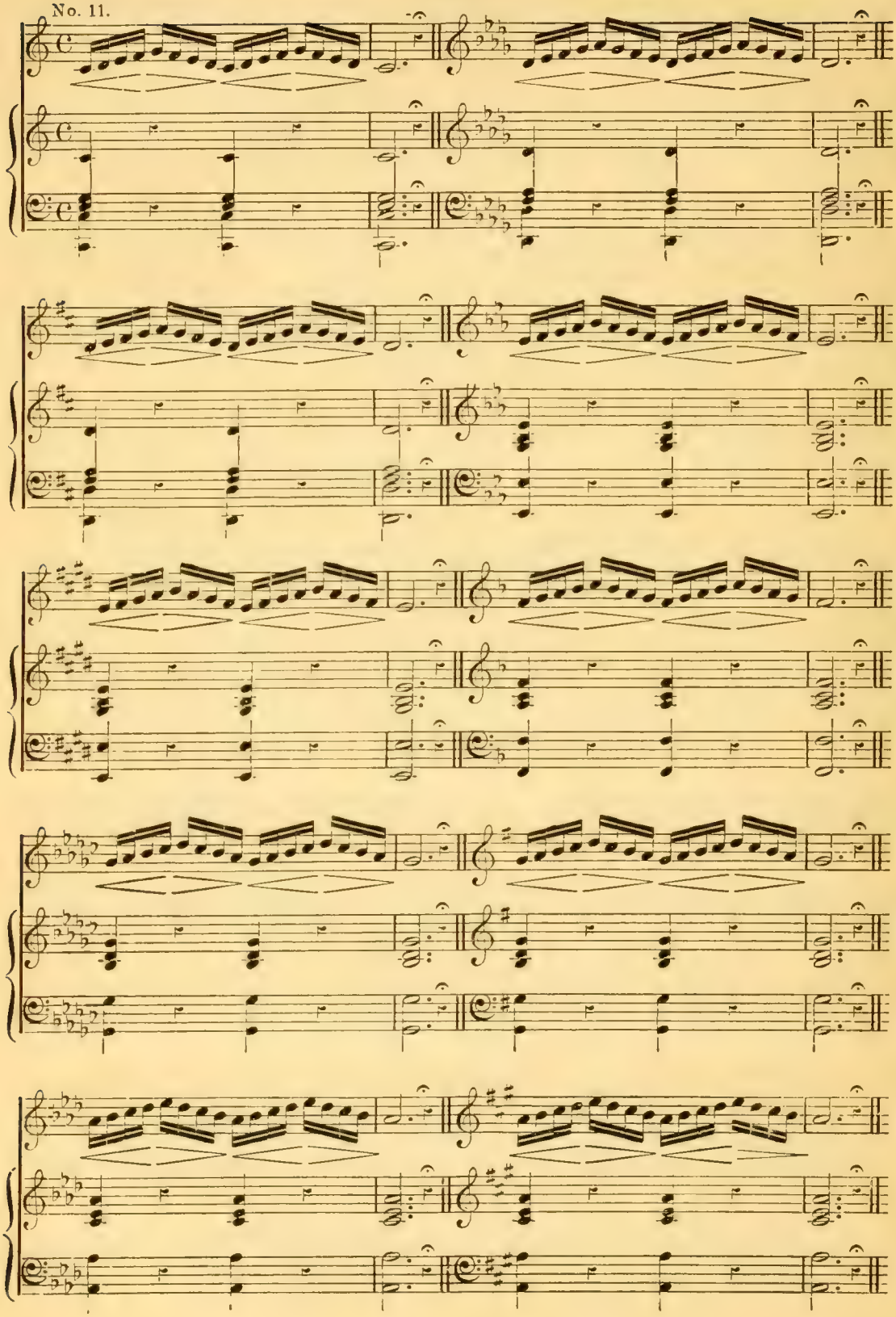


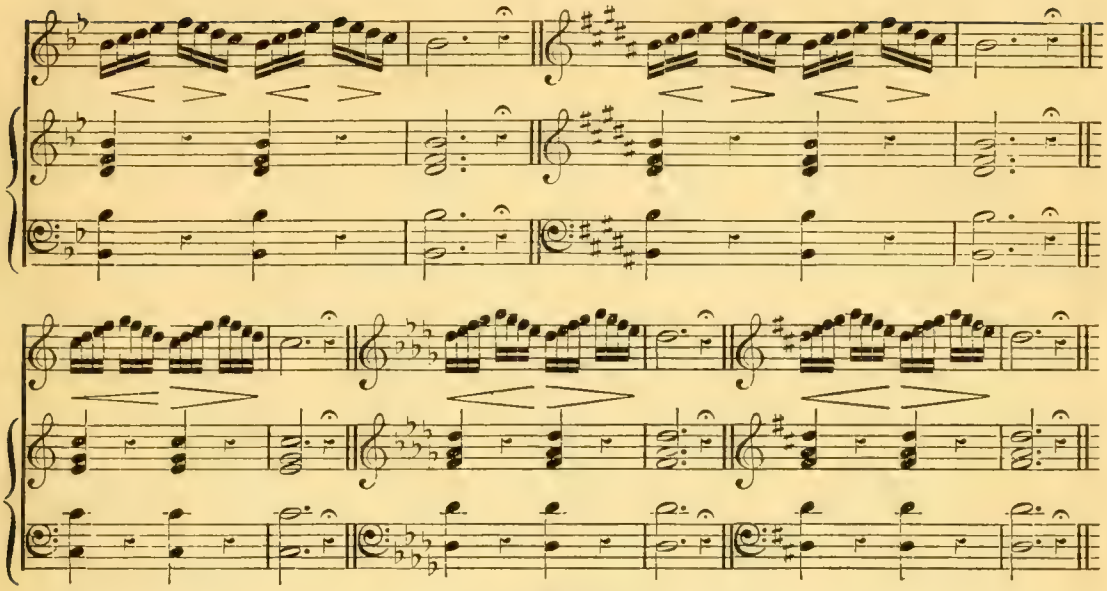
* Take breath where the sign (+) is placed.


In D ♮
In E ♮

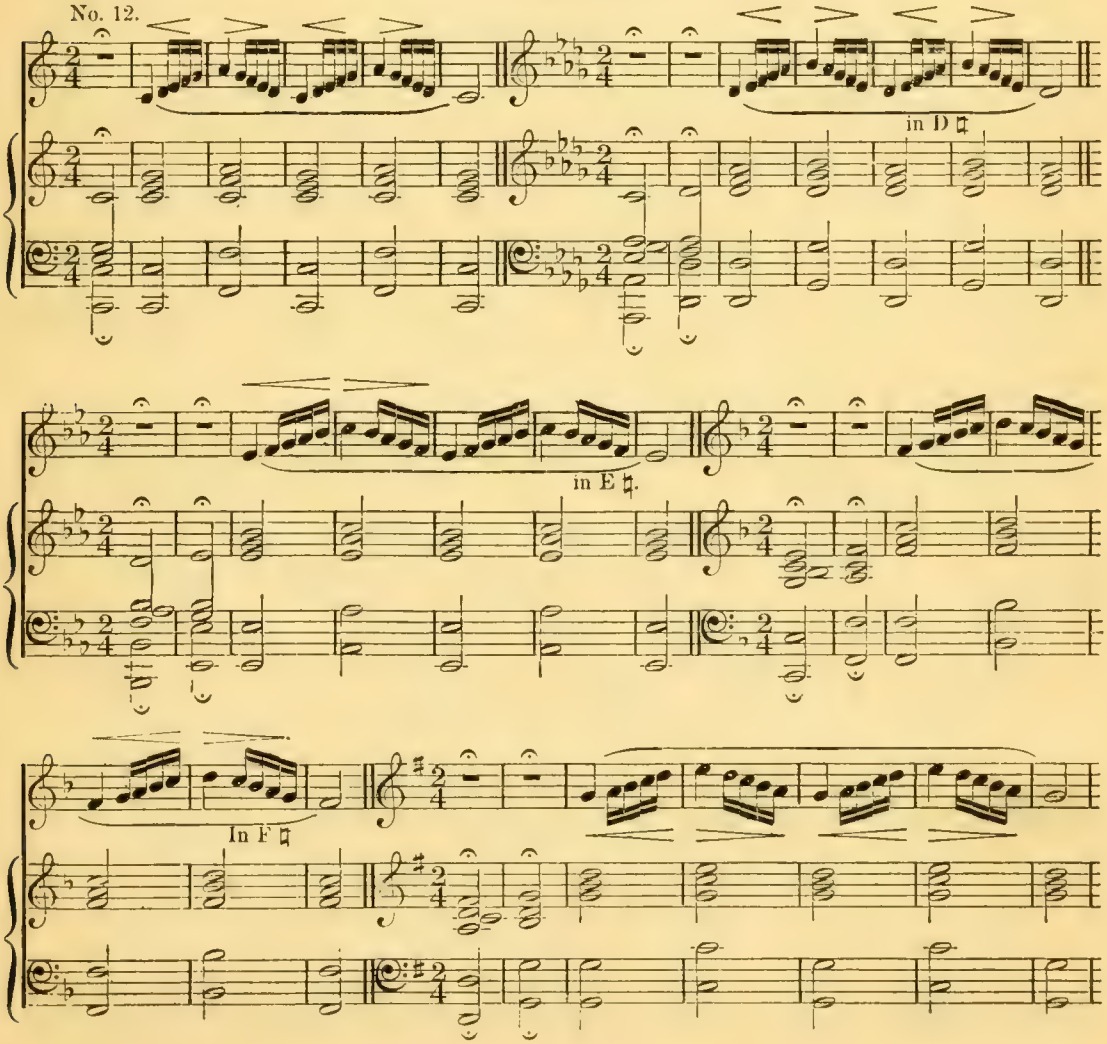
FIFTHS.

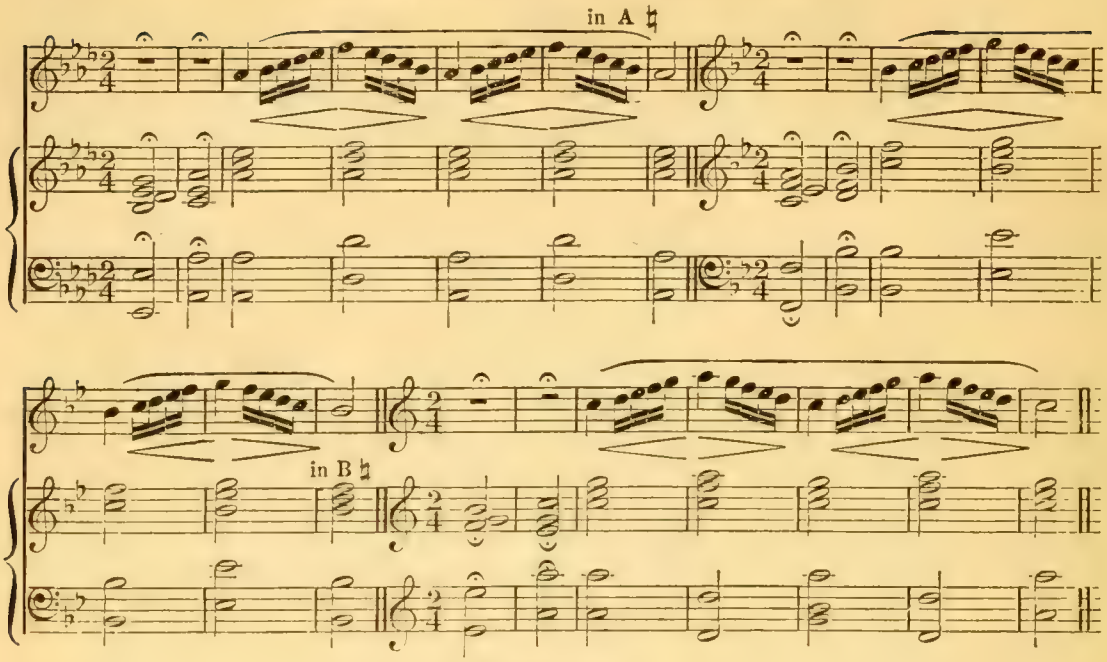
No. 11.



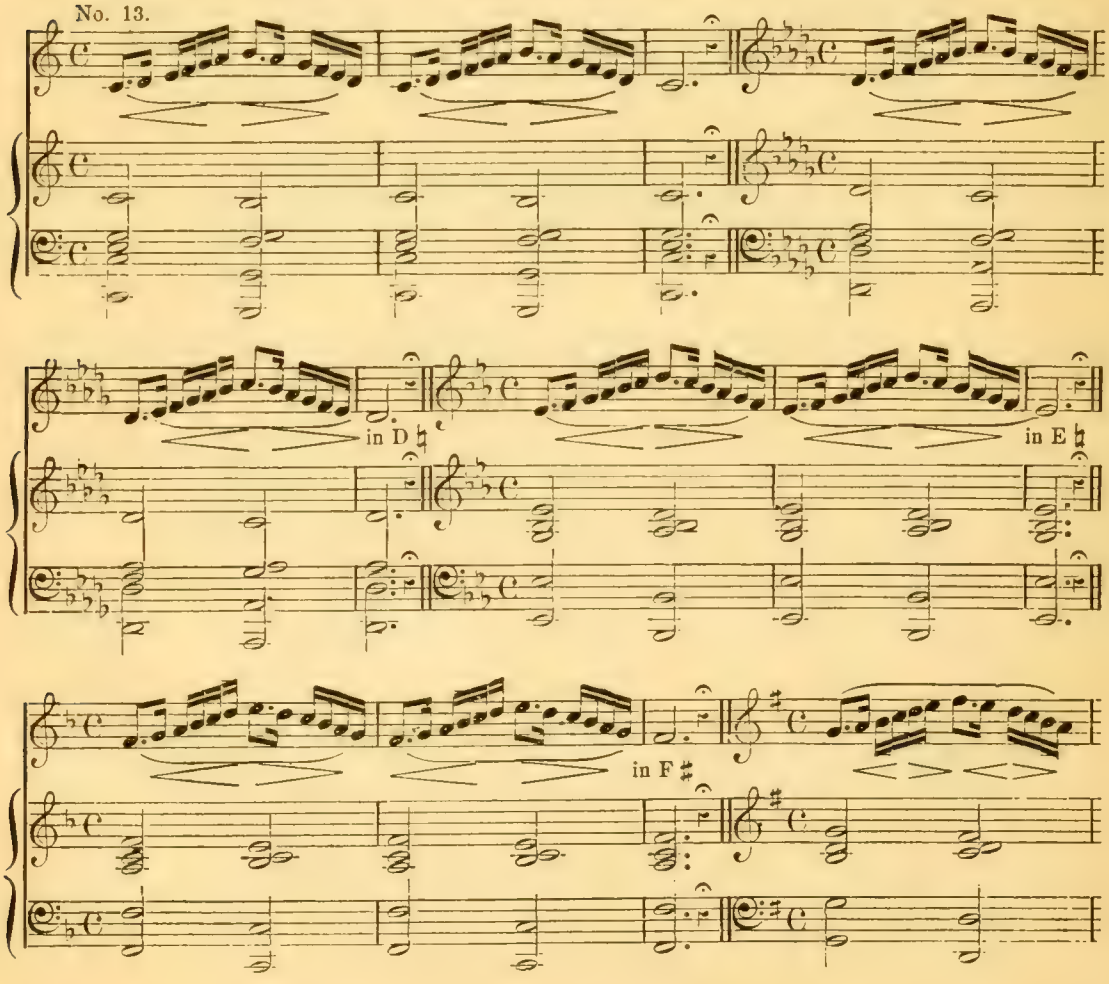


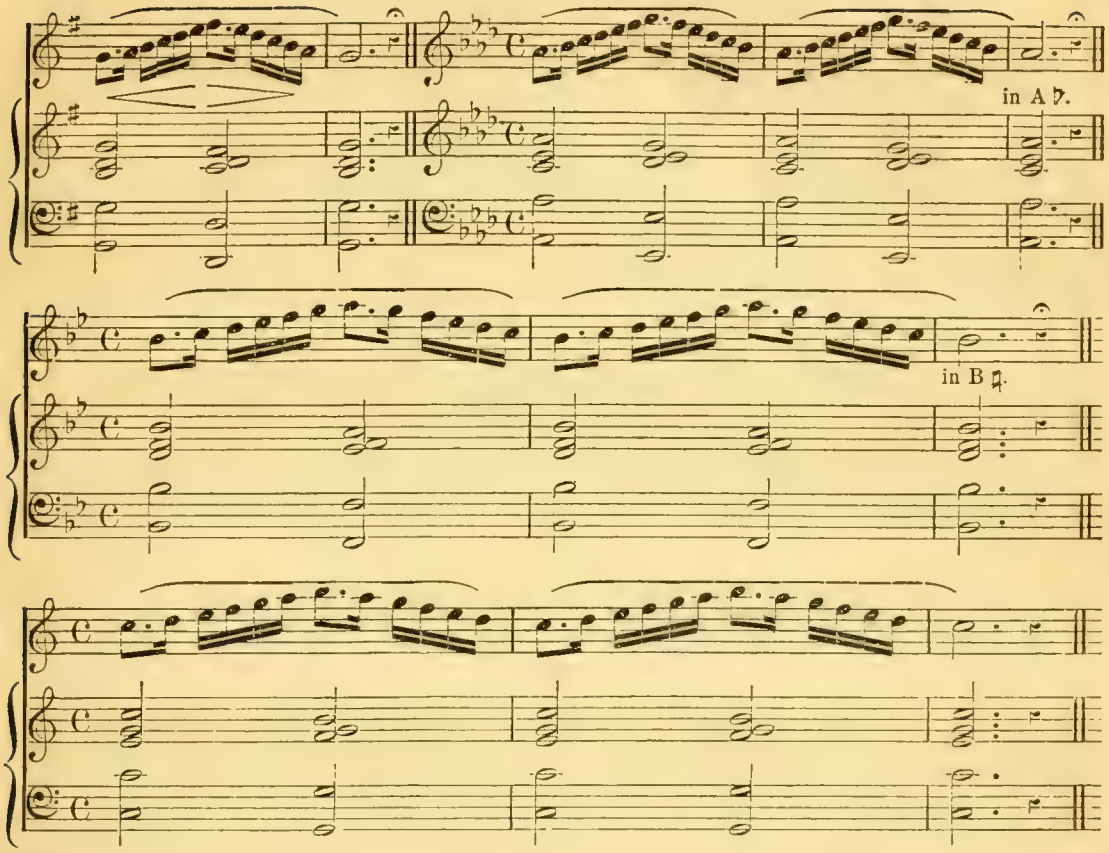
SIXTHS.





SEVENTHS.

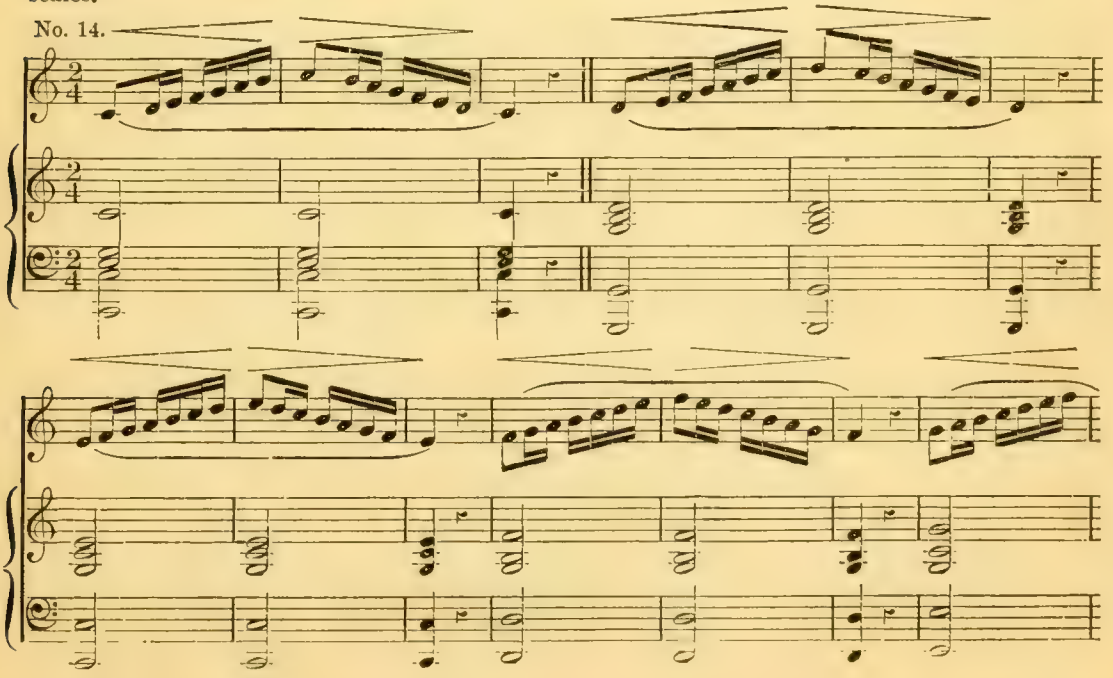


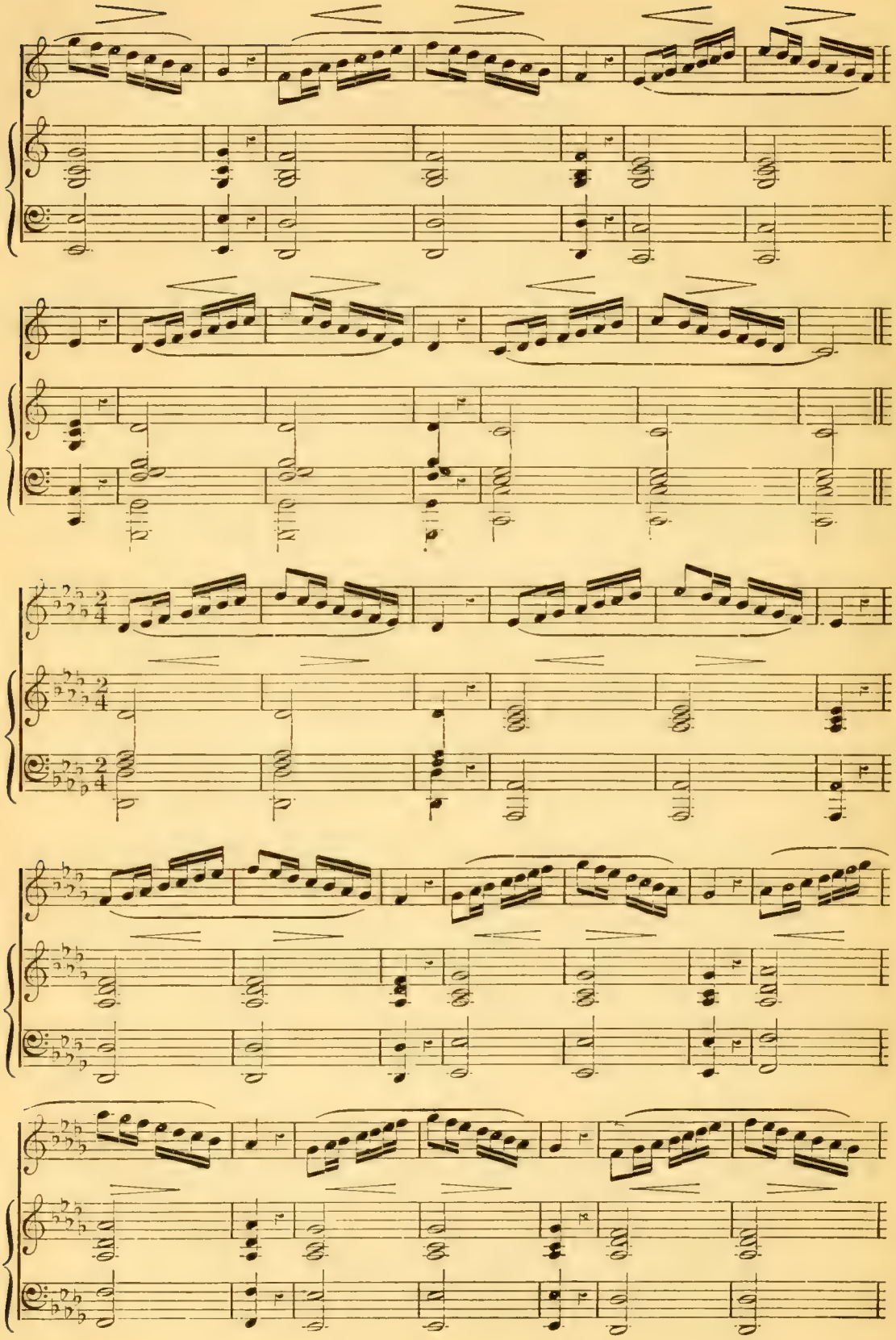


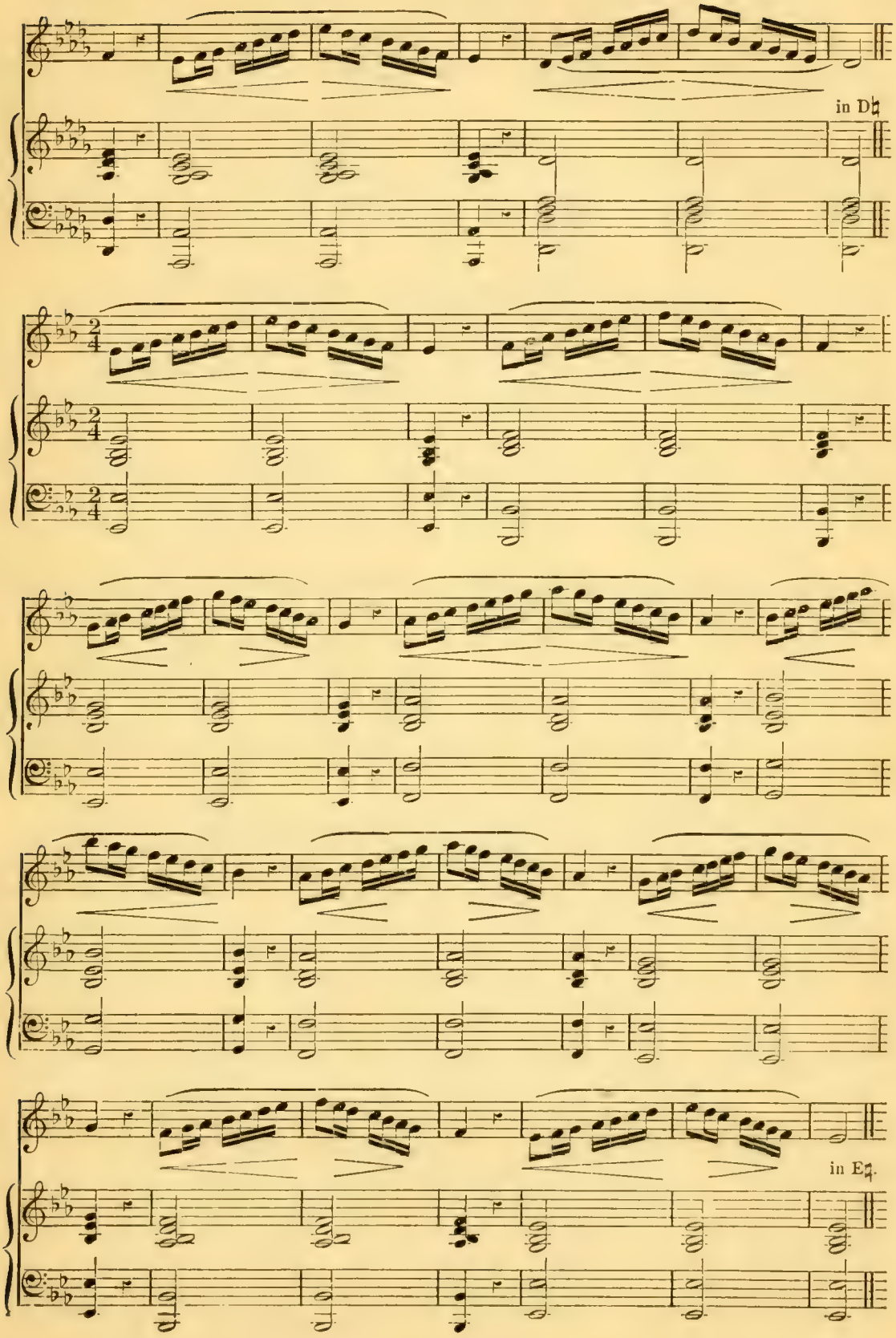
OCTAVES.

As a general rule, increase the sound in the ascending, and diminish it in the descending scales.

No. 14.

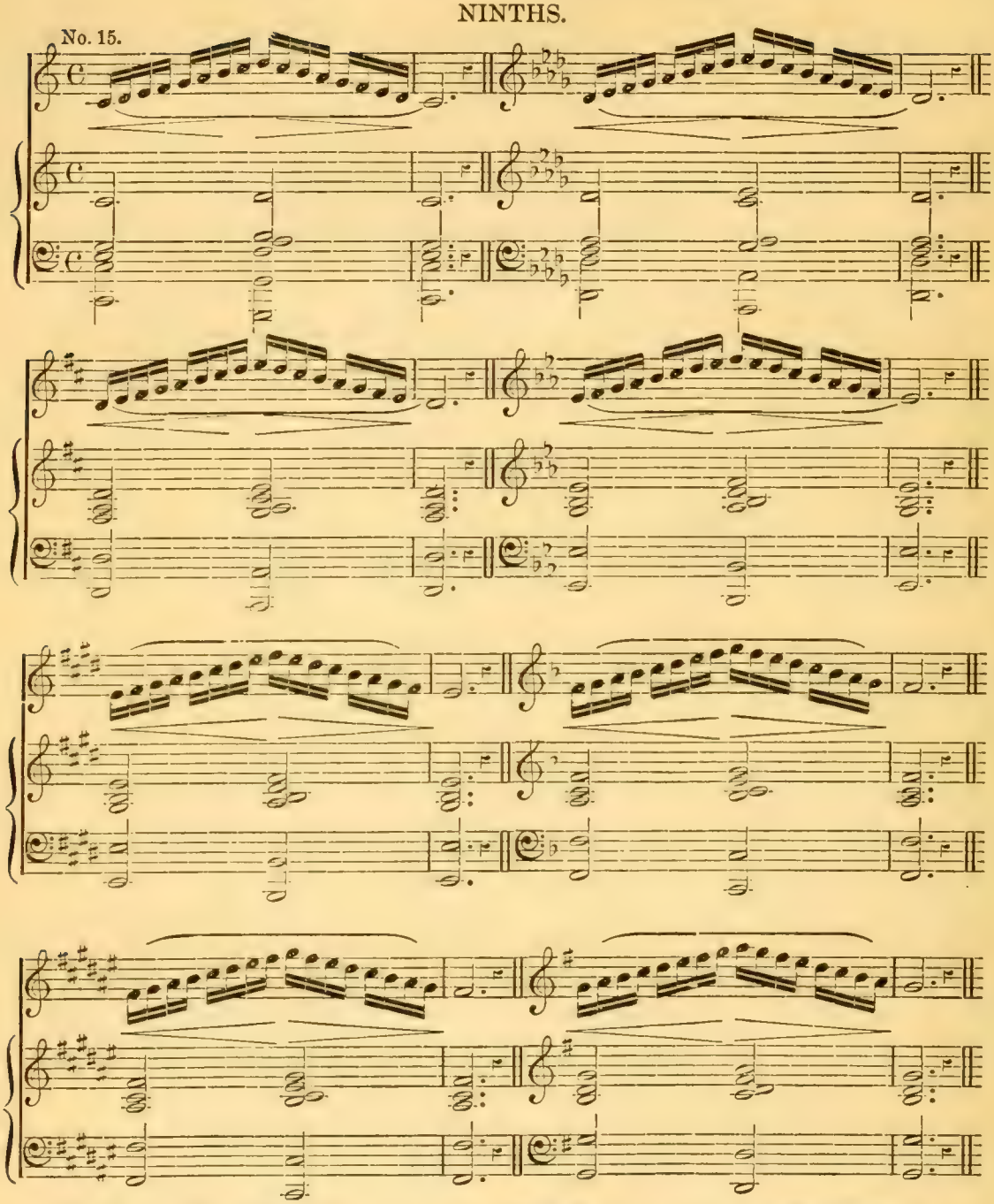





in D♮
in E♭.

NINTHS.

No. 15.



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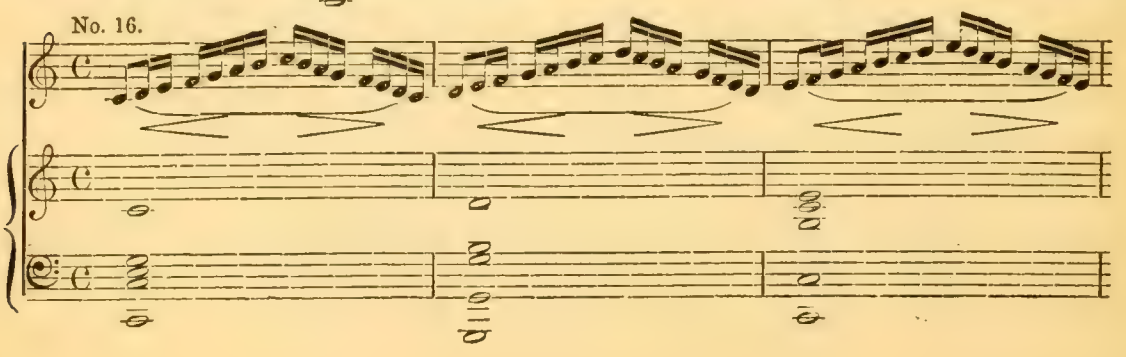
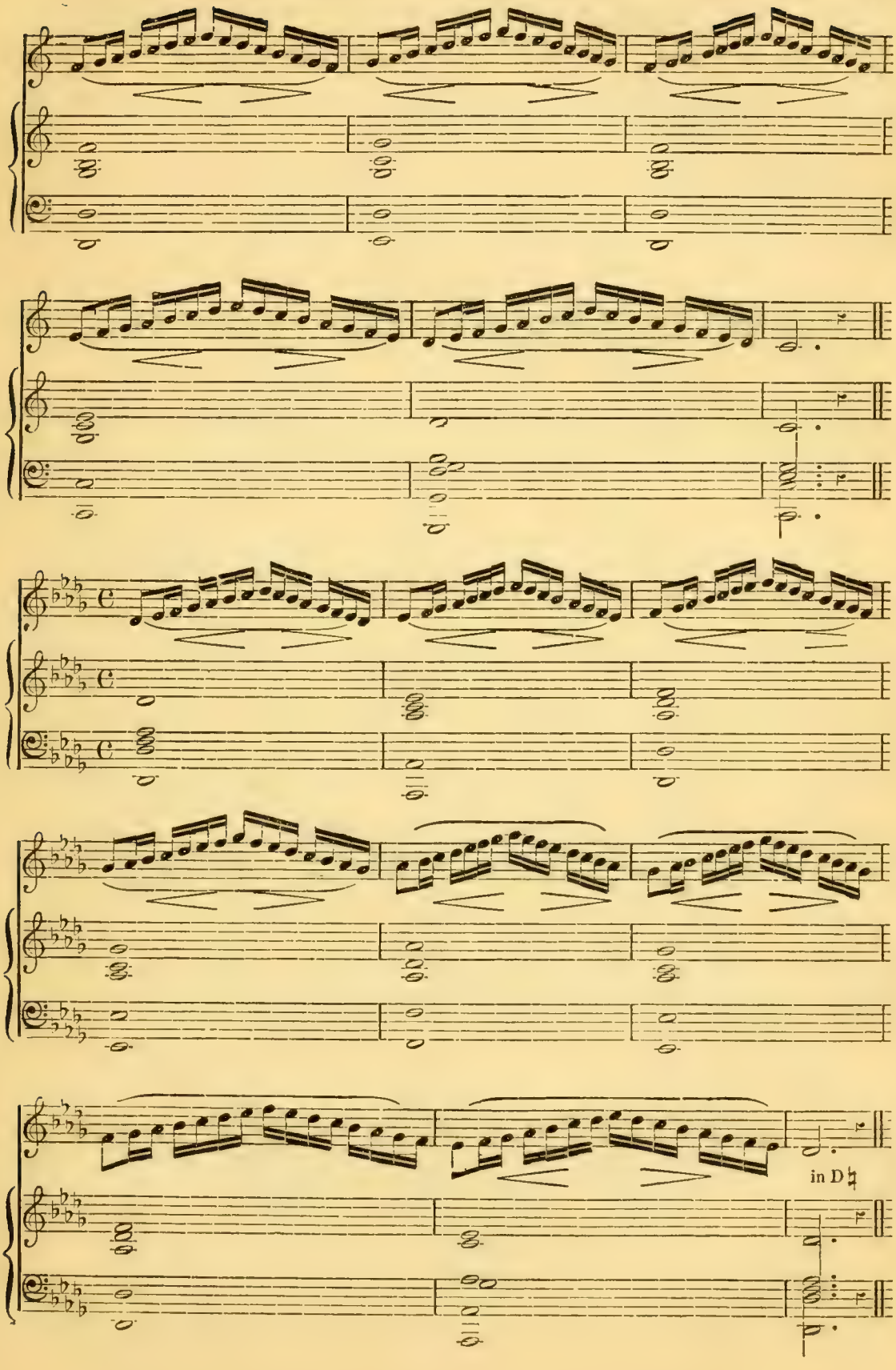
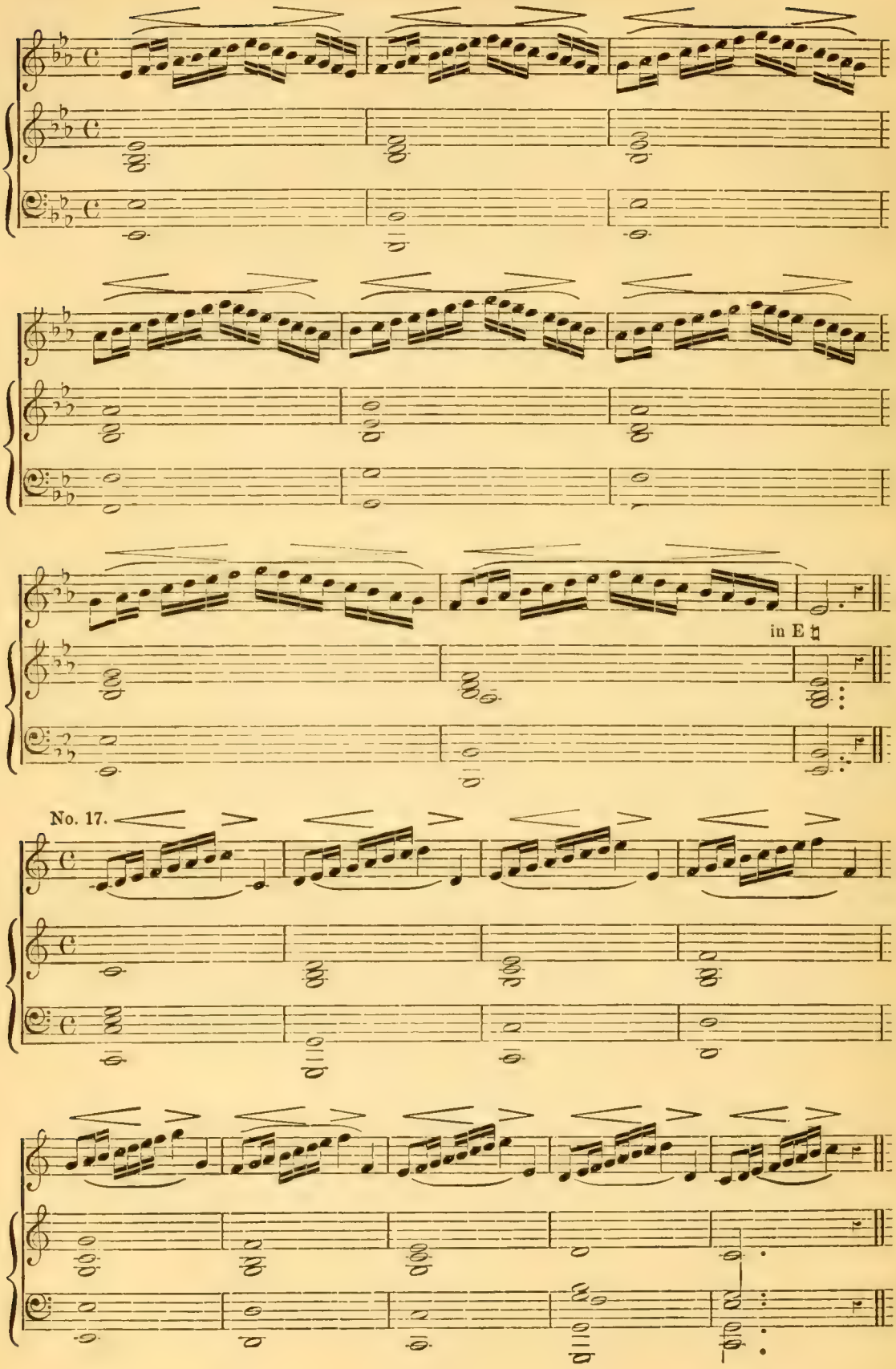
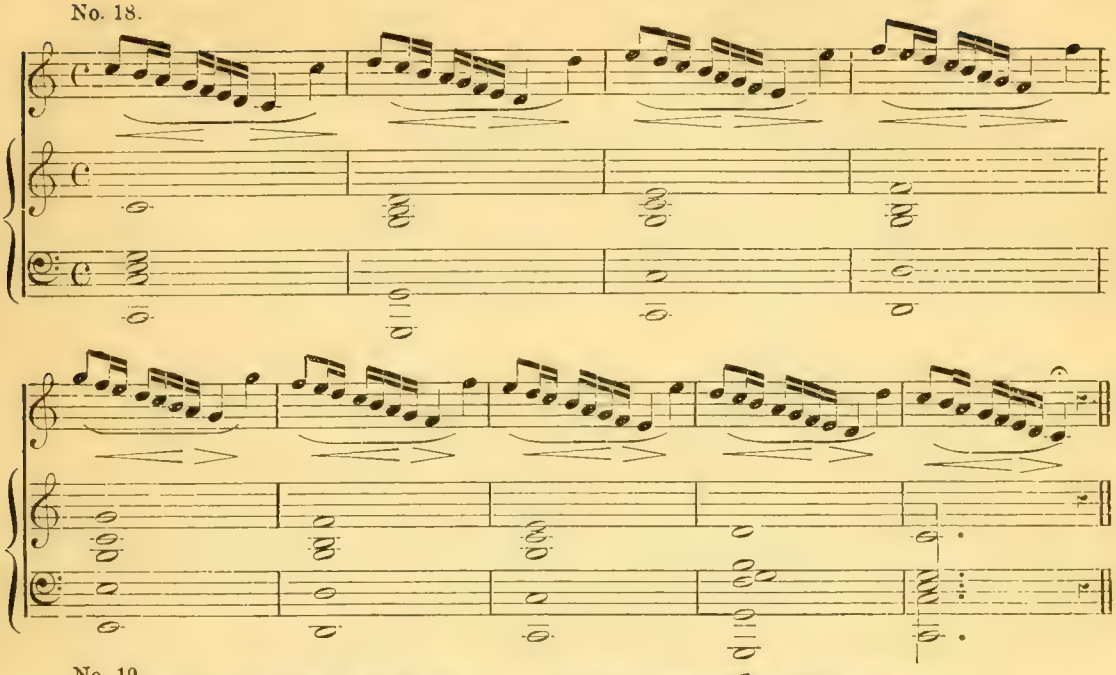


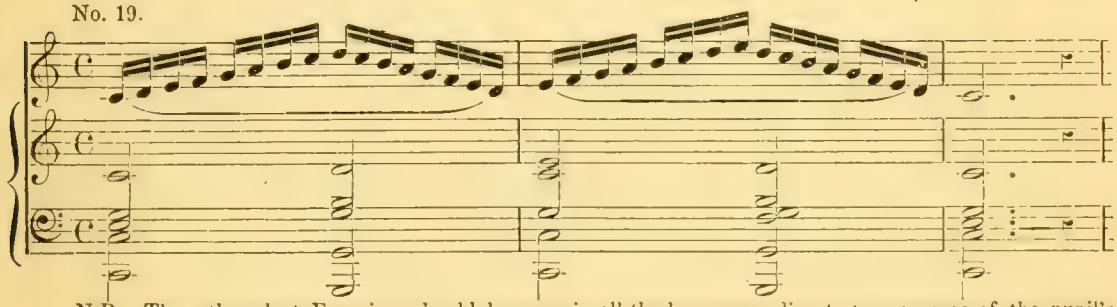

in D♮


in E ♮
No. 17.

No. 18.

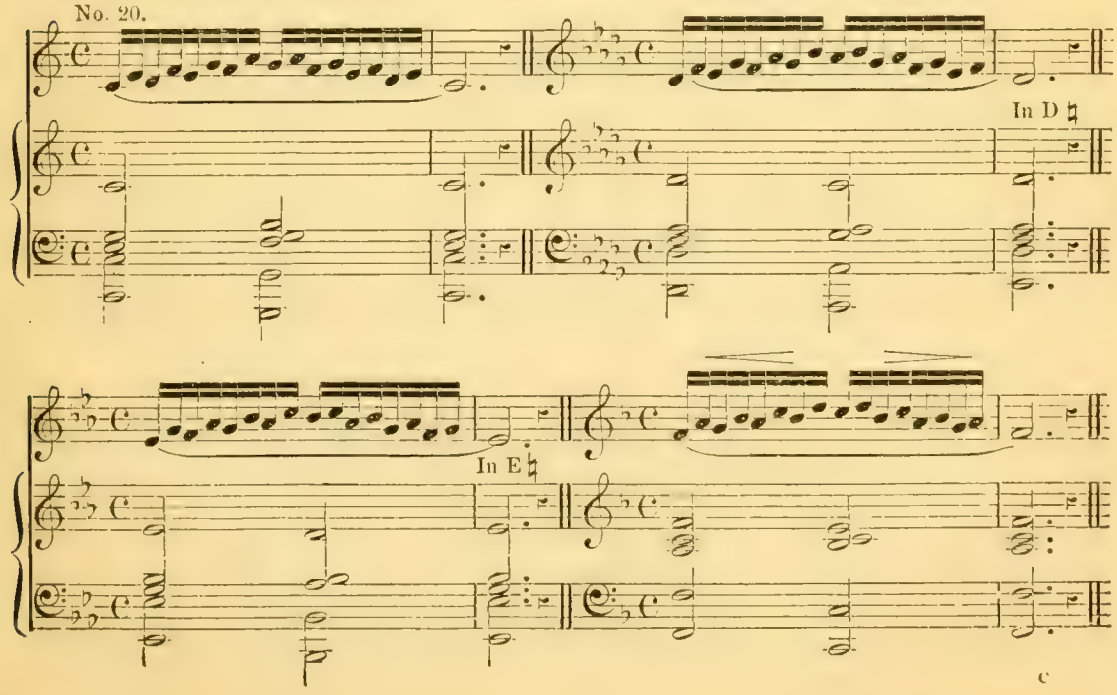


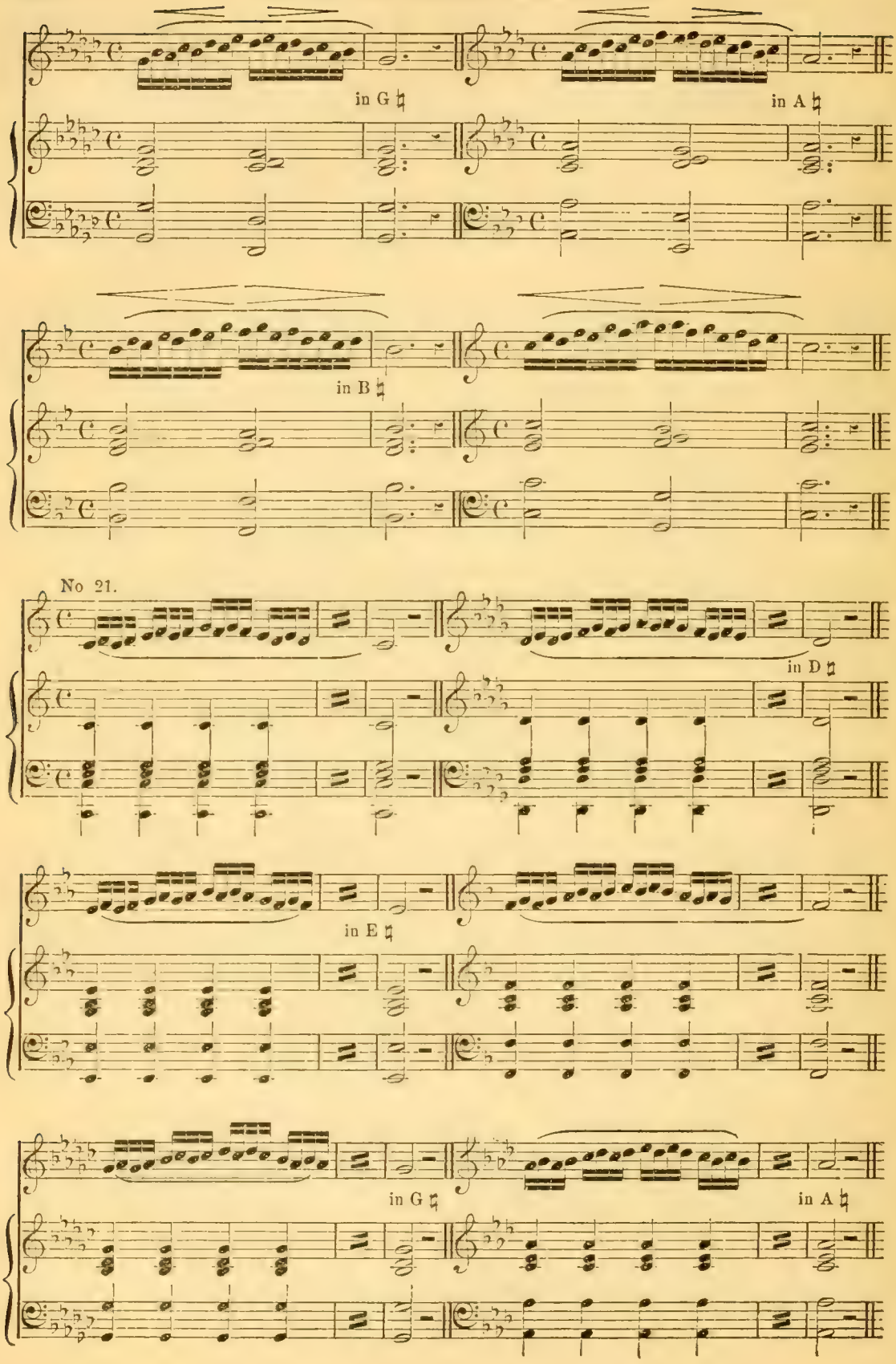
No. 19.

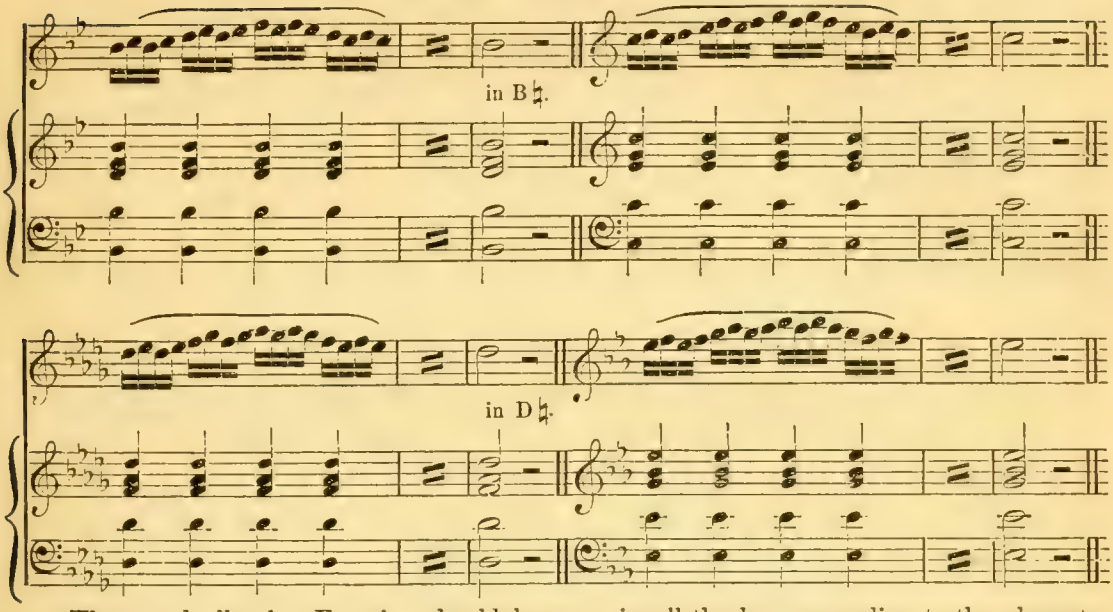


N.B.—These three last Exercises should be sung in all the keys, according to tne compass of the pupil's voice, first *forte* and then *piano*.

No. 20.

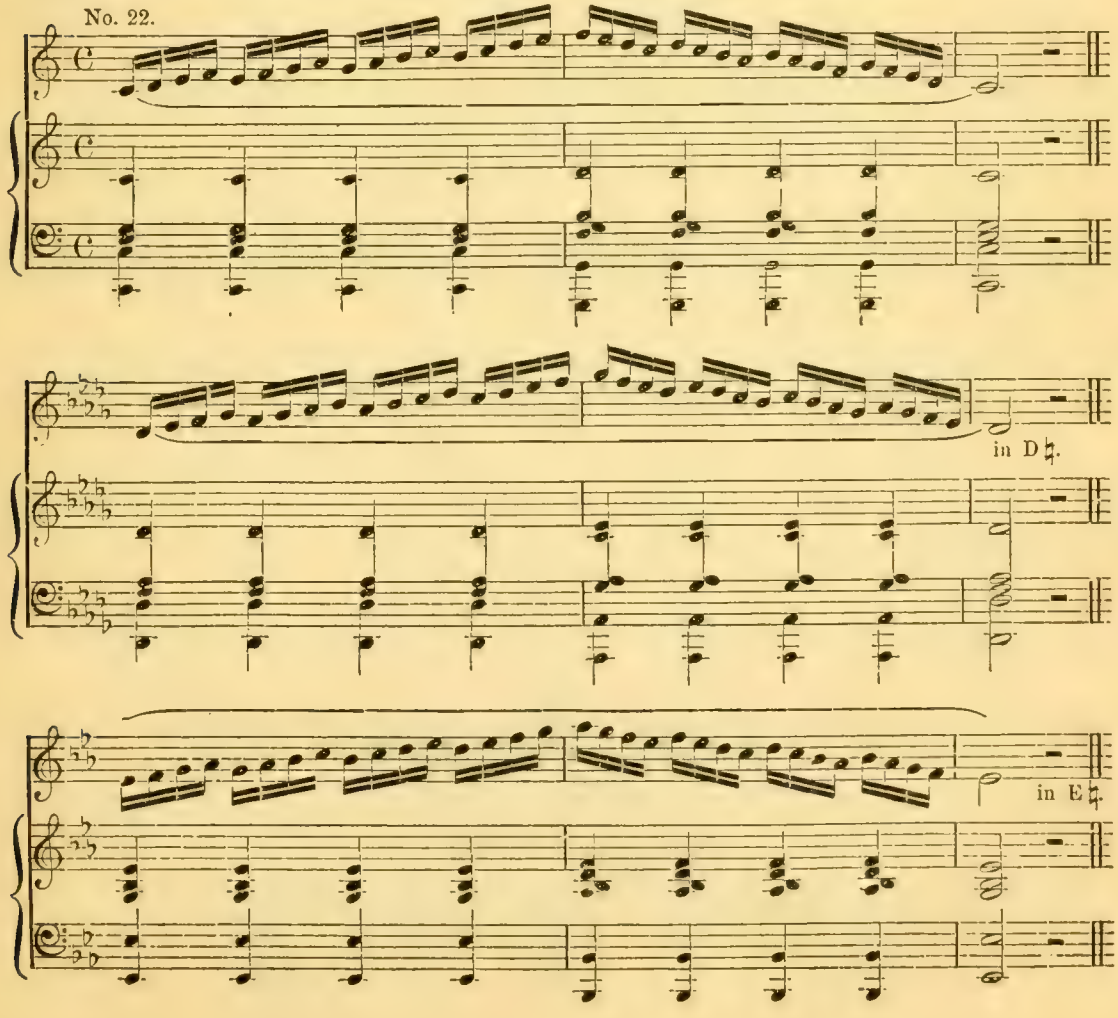


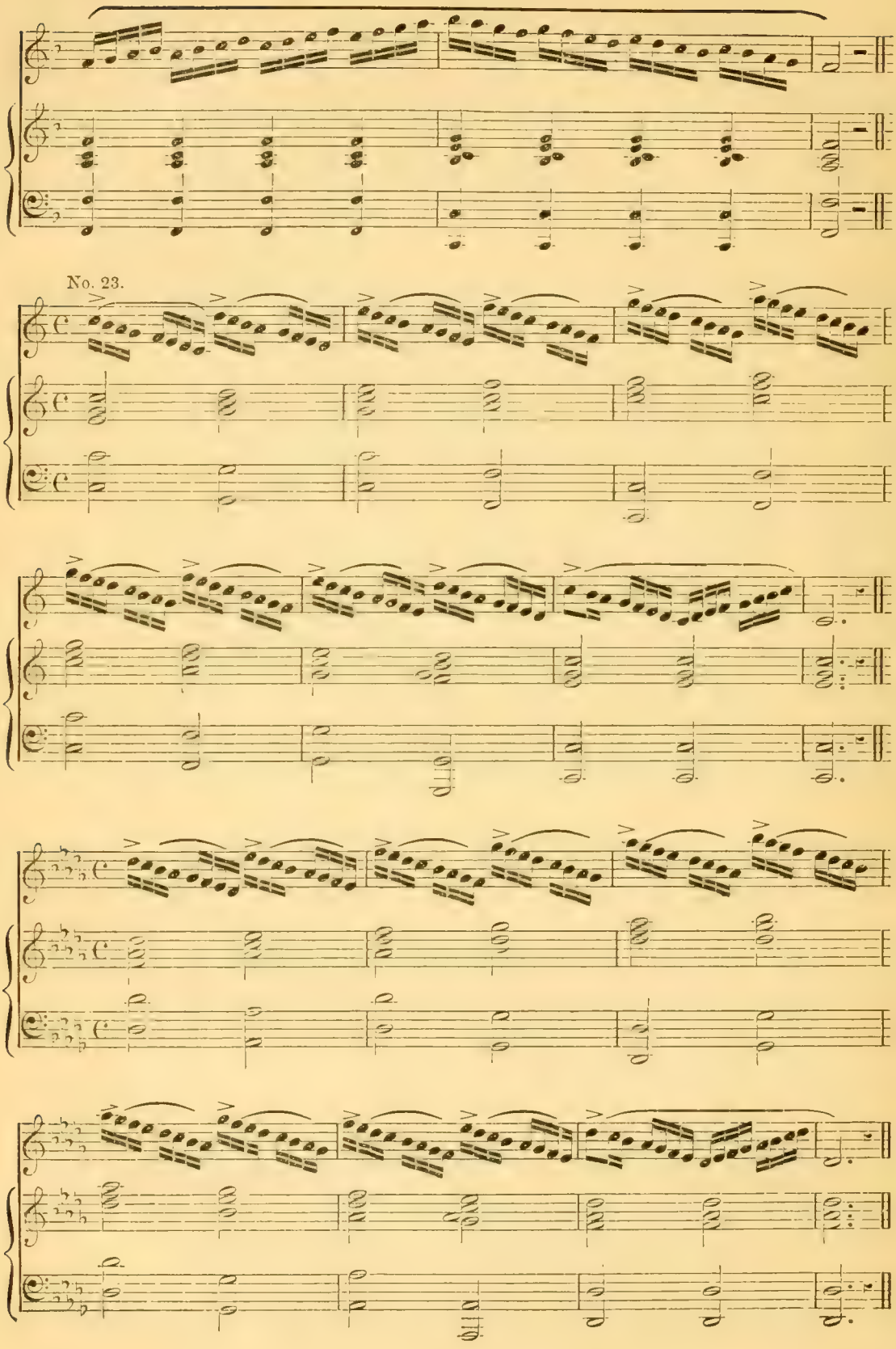

in G ♮
in A ♮
in B ♮
No 21.
in D ♮
in E ♮
in G ♮
in A ♮



These and all other Exercises should be sung in all the keys, according to the character and compass of the pupil's voice.

No. 22.

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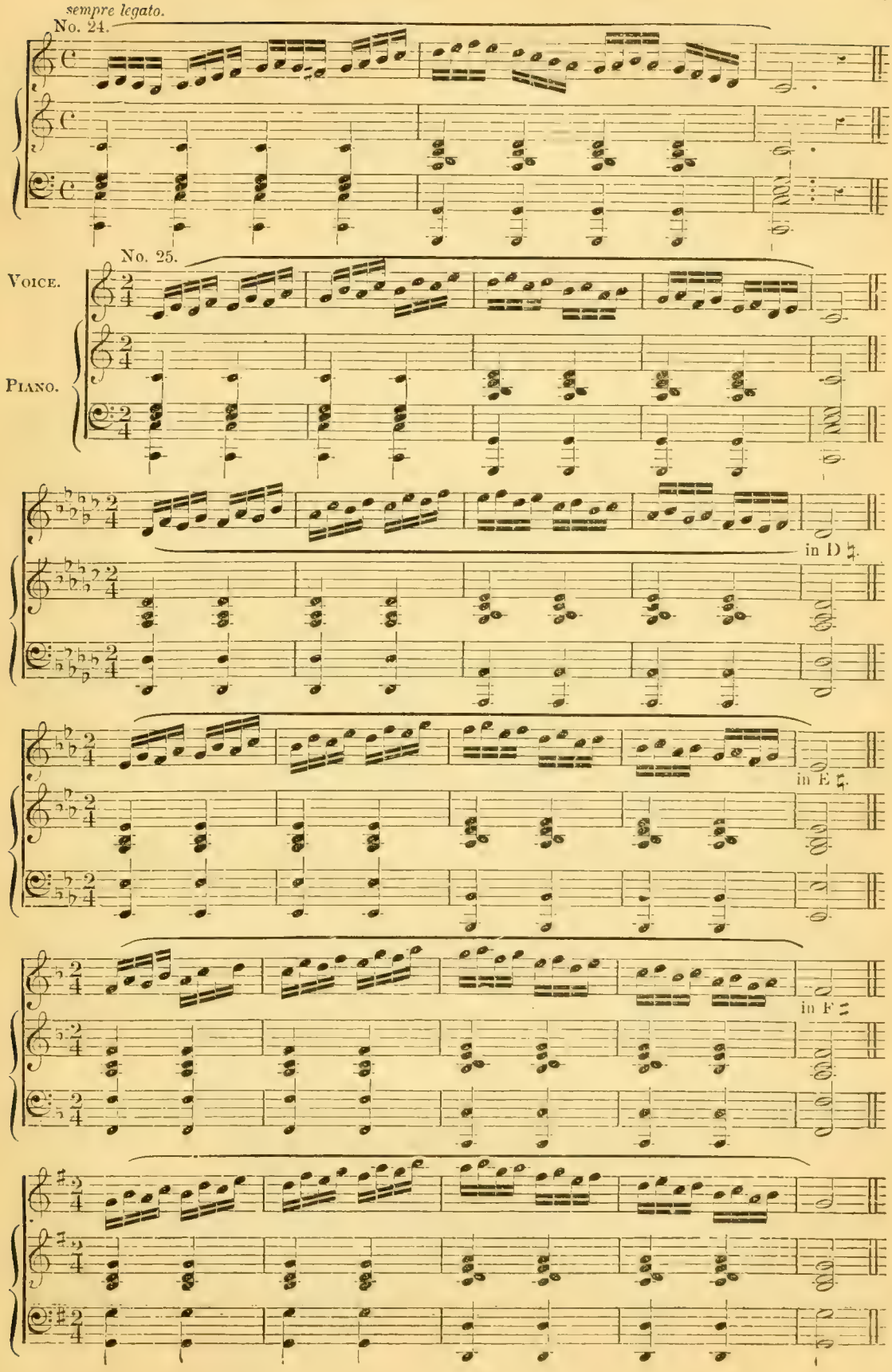
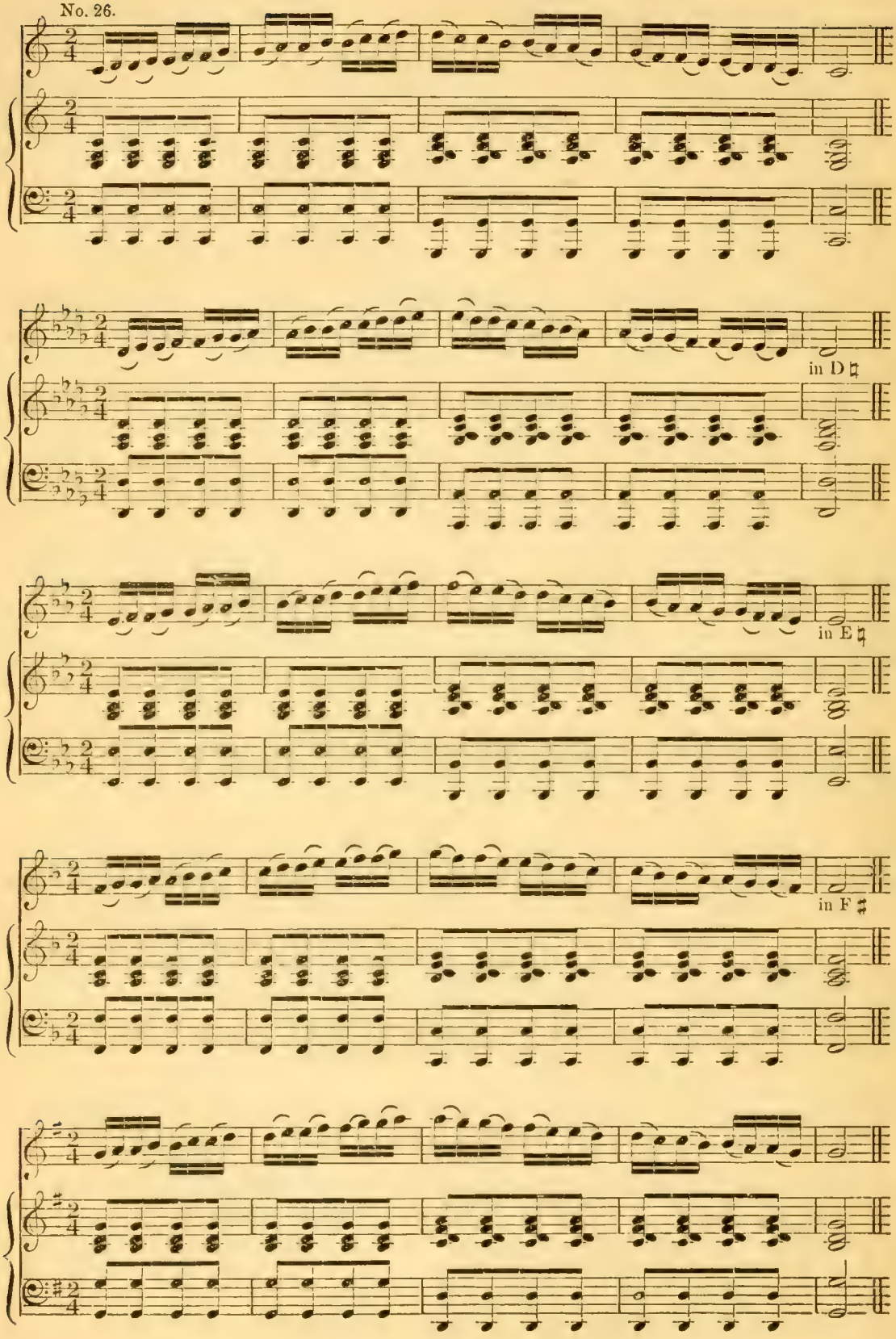
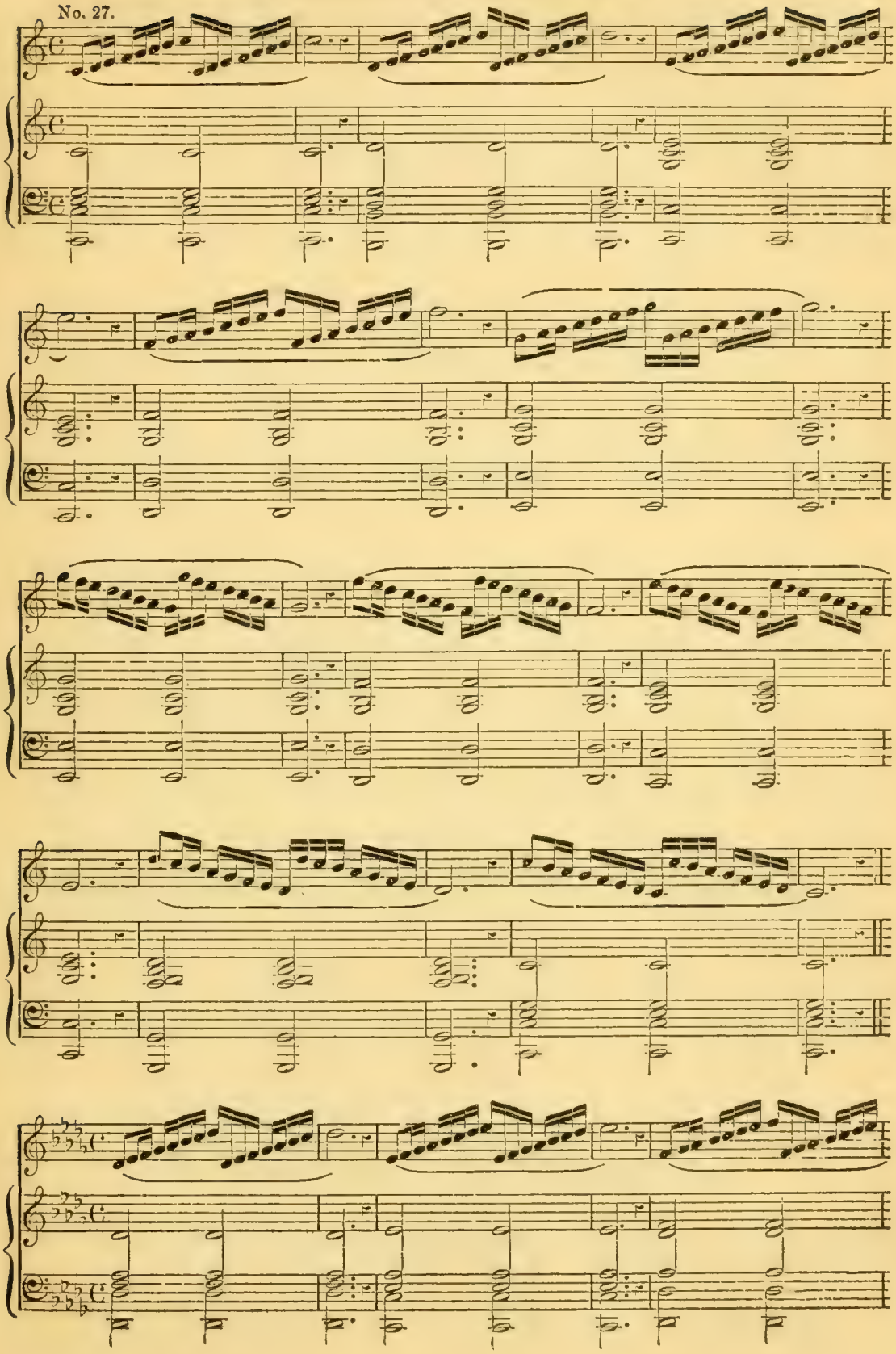
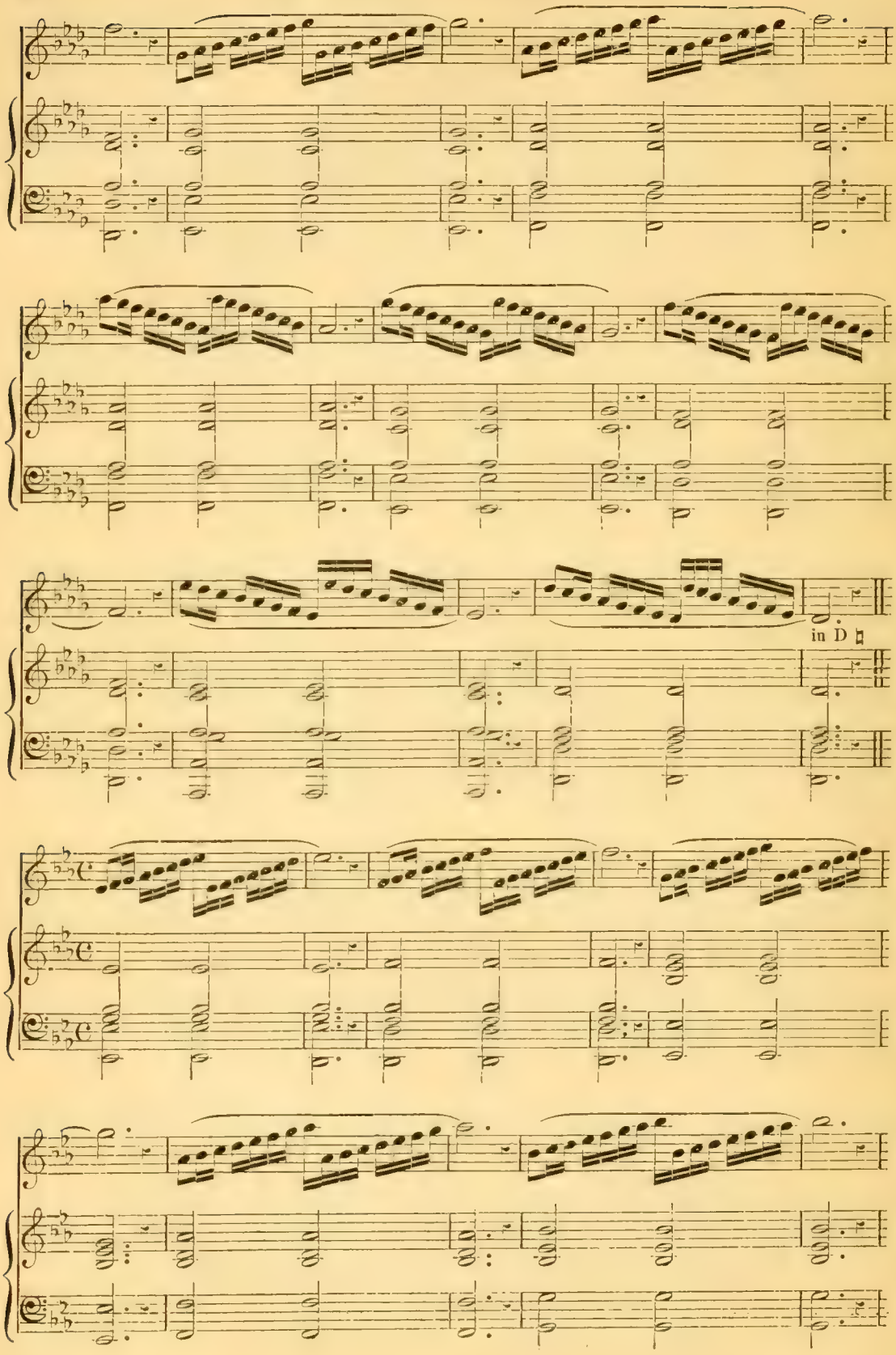

sempre legato.
No. 24.
No. 25.
Voice.
Piano.
in D ♮.
in E ♮.
in F ♯.

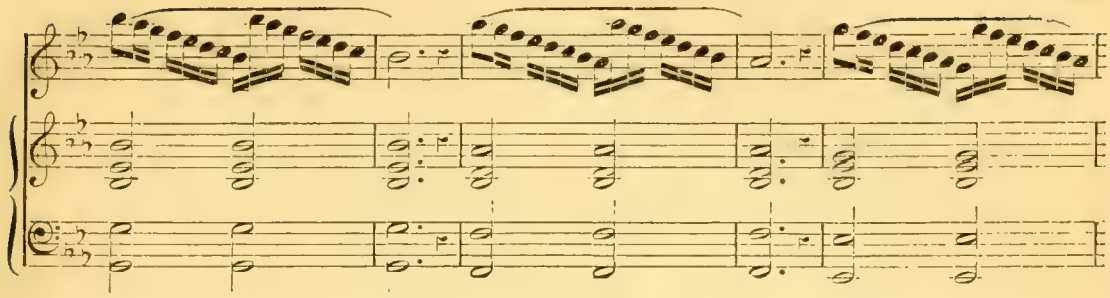
No. 26.

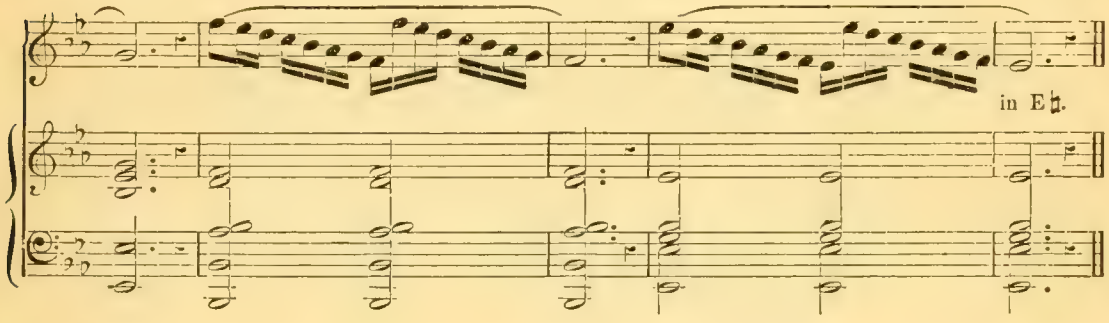


No. 27.




in D





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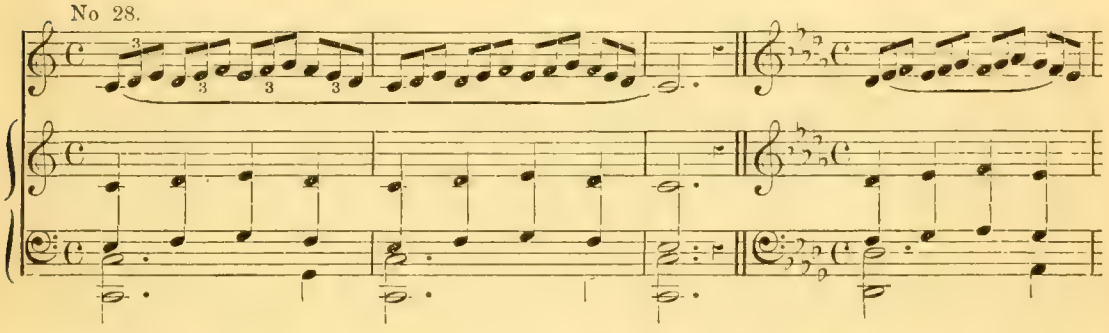

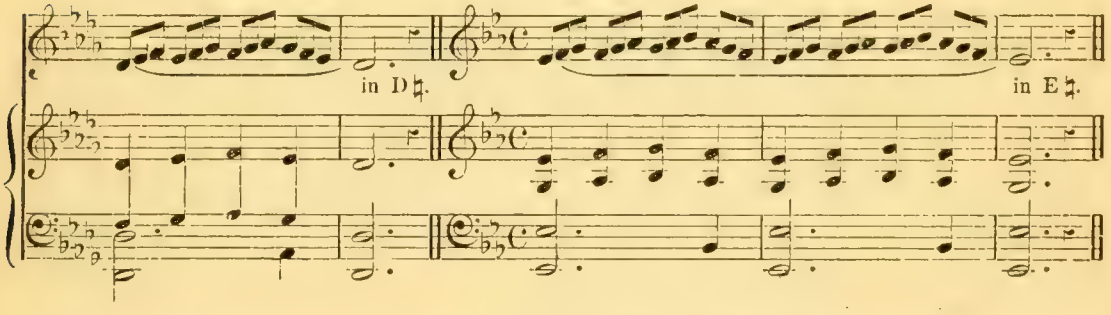

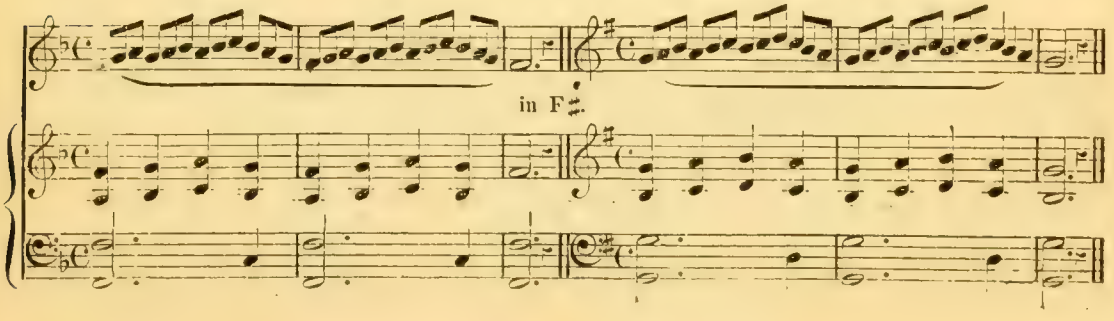

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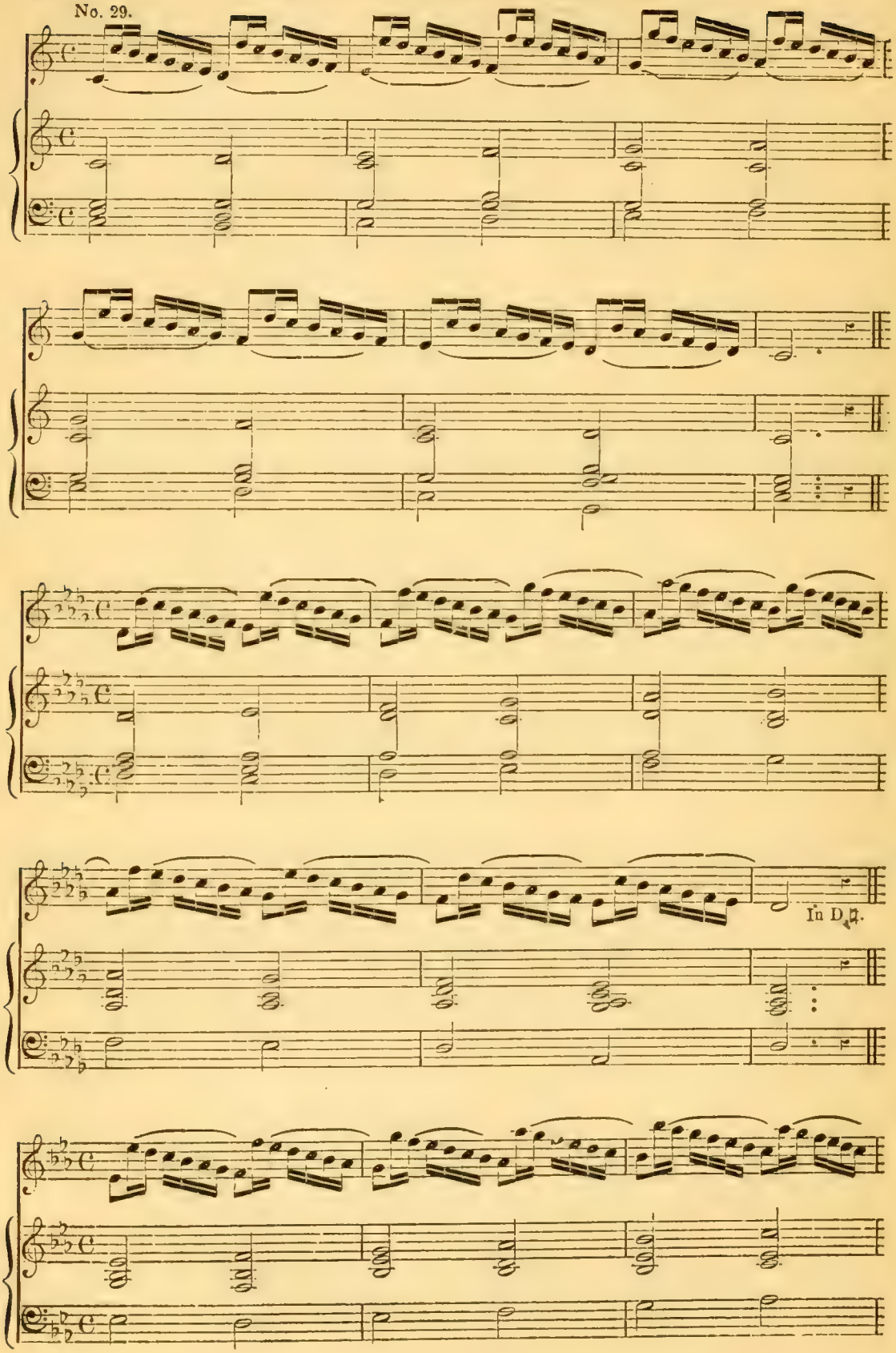
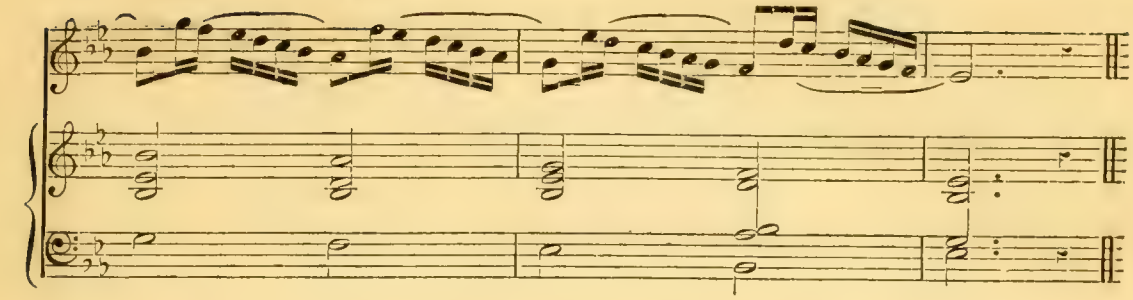
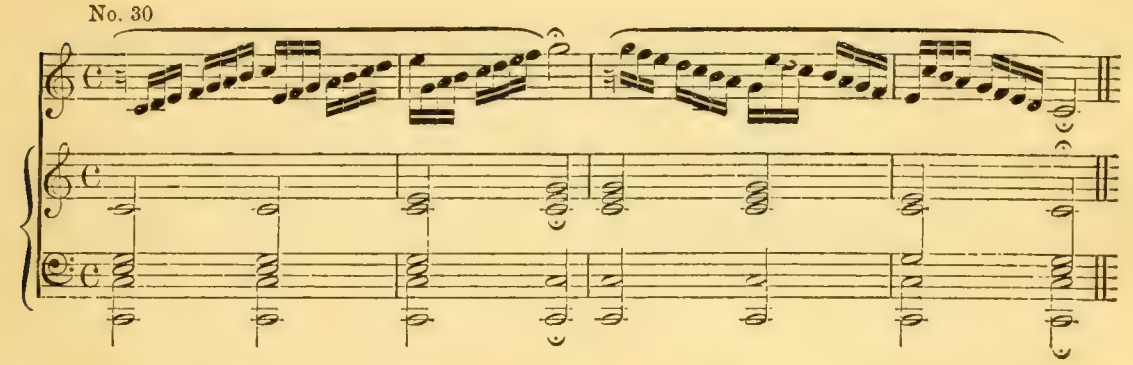
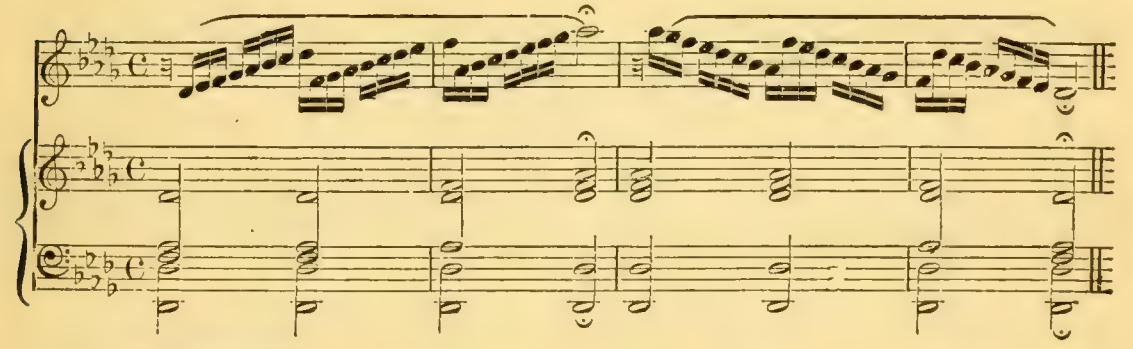


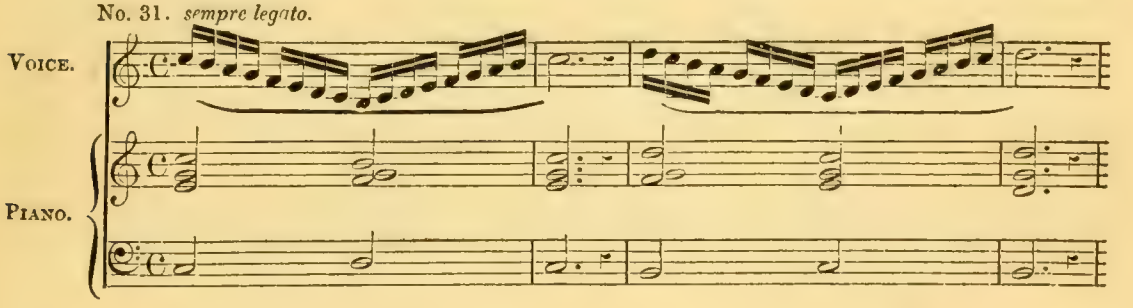


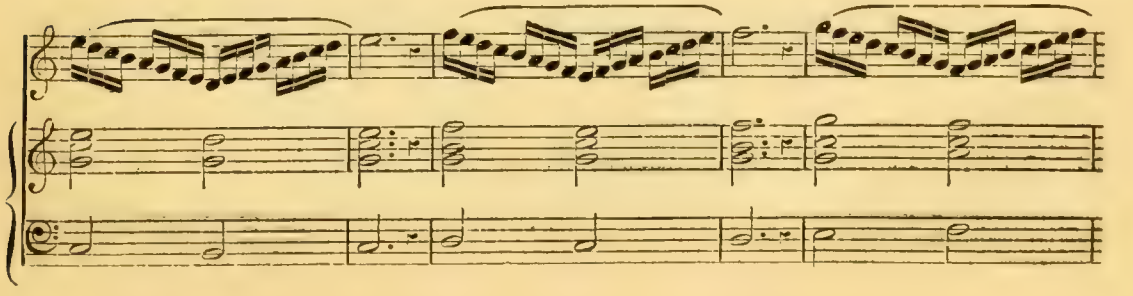
No. 30

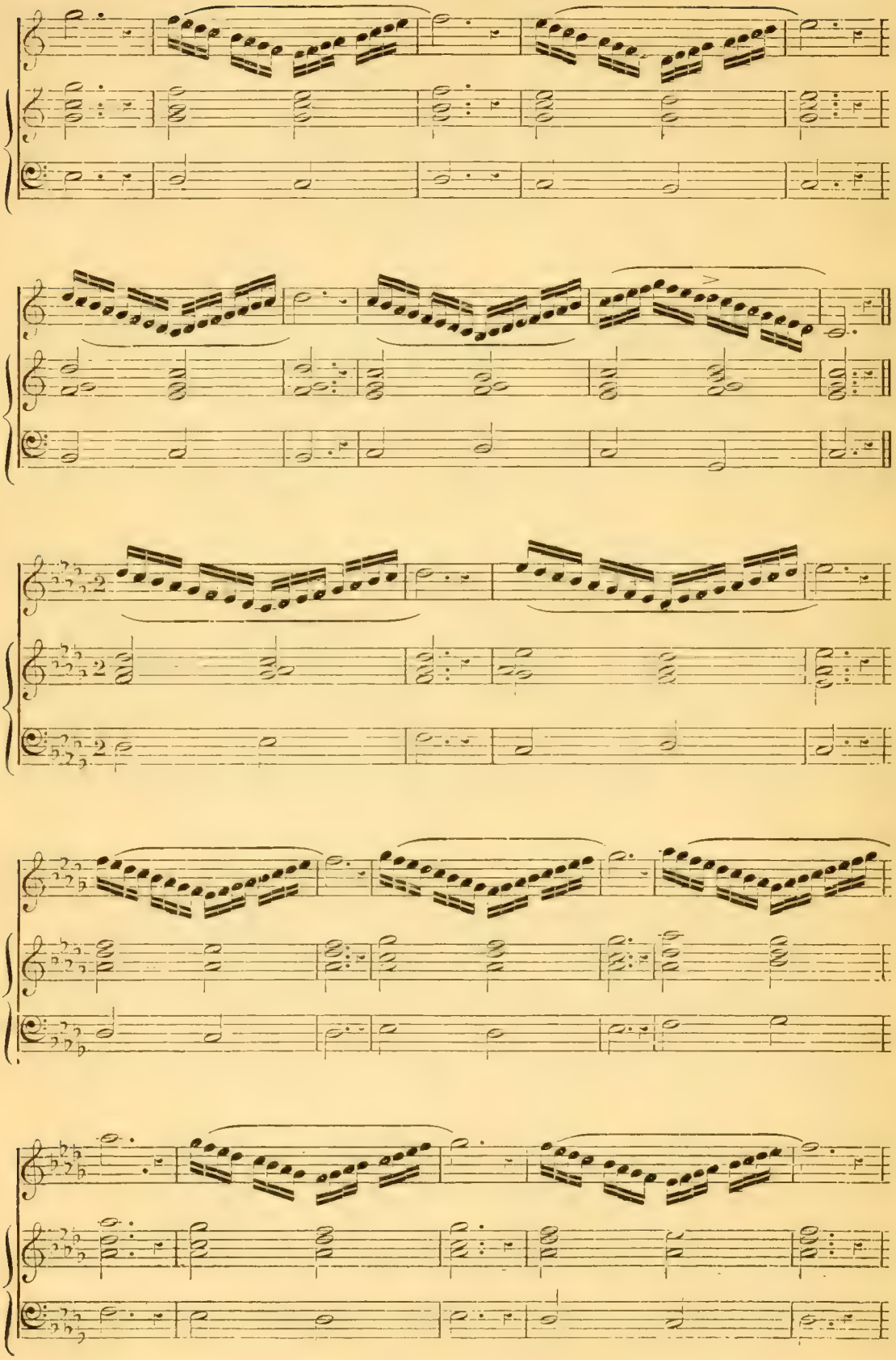


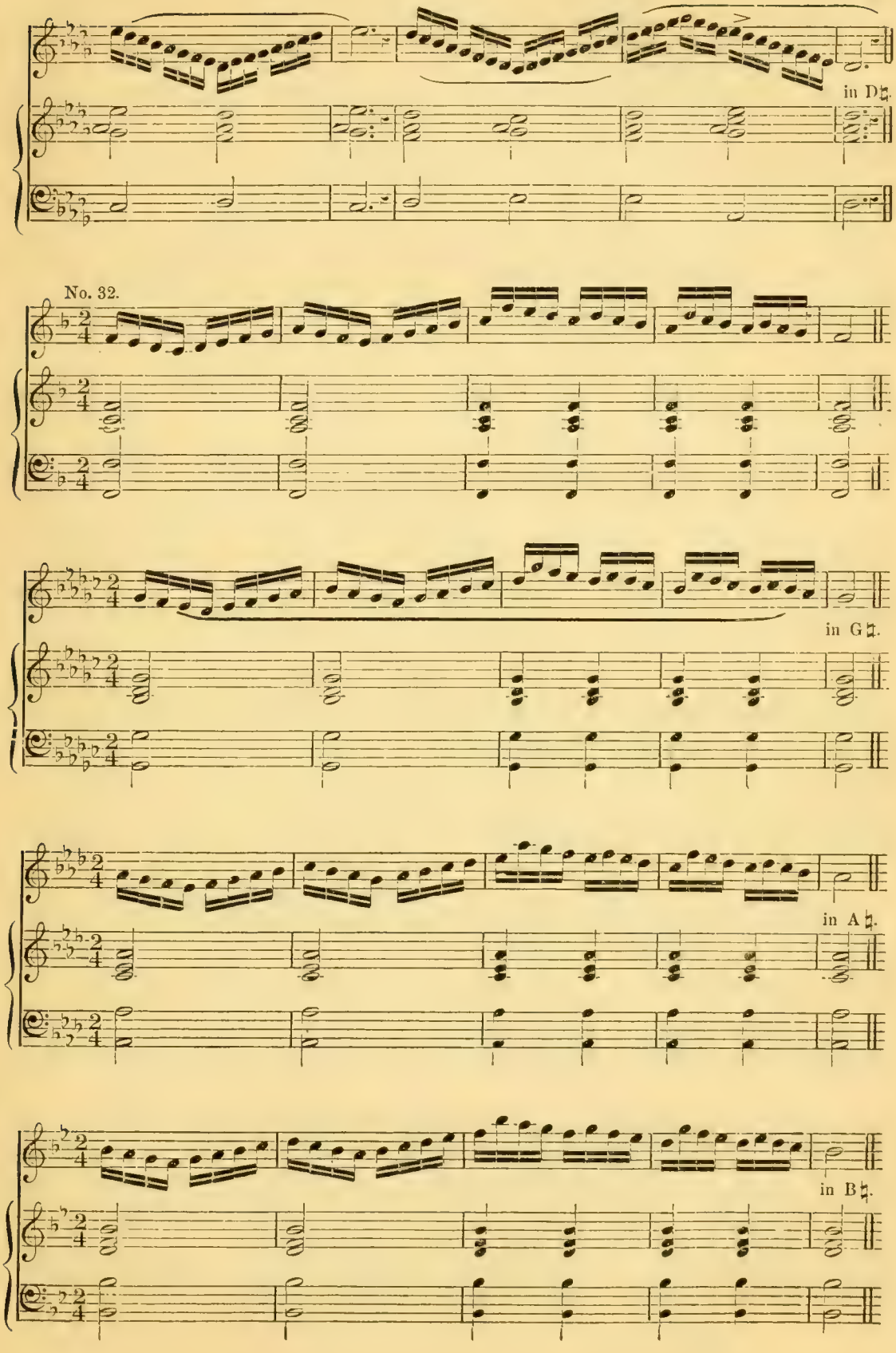


No. 31. *sempre legato.*

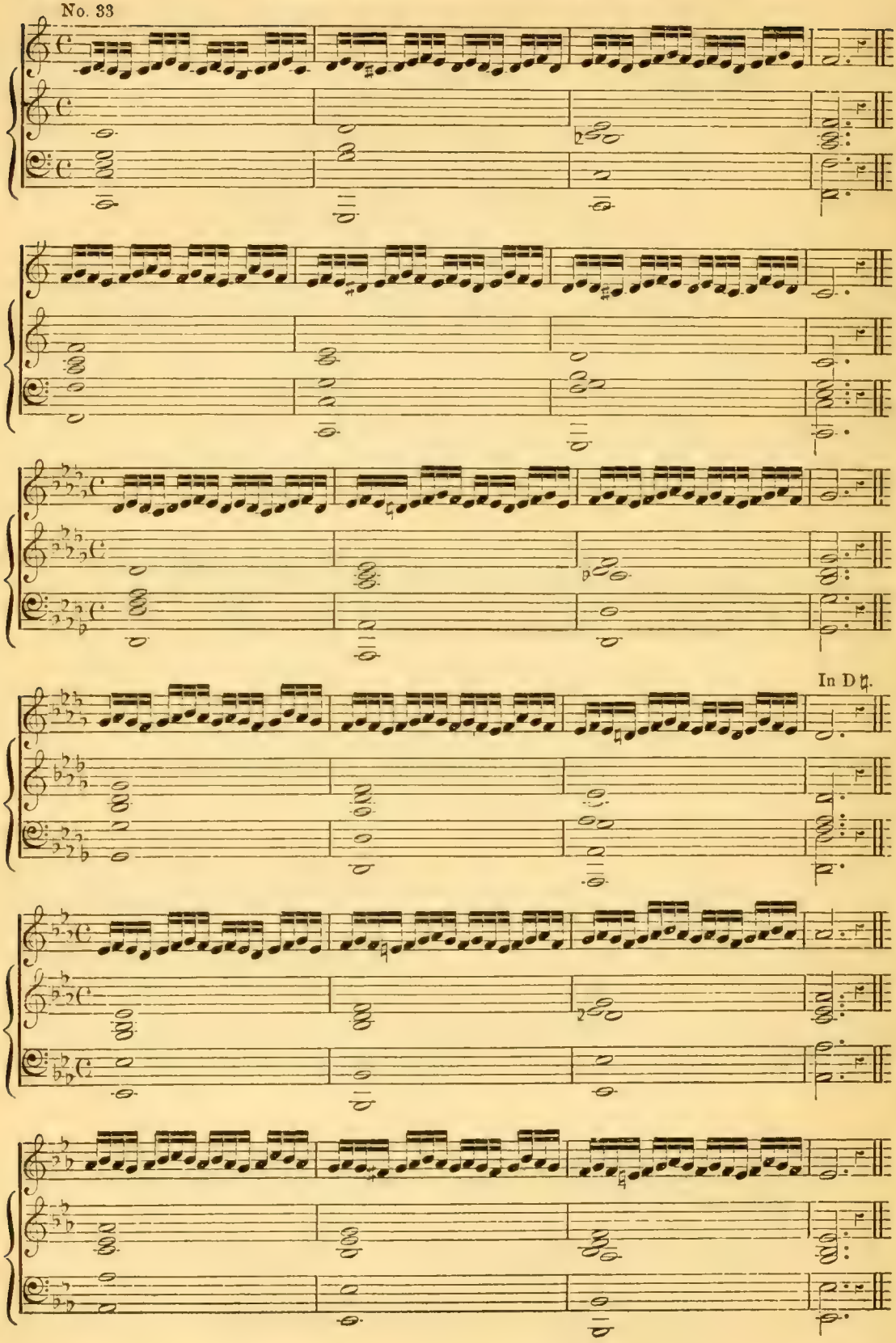


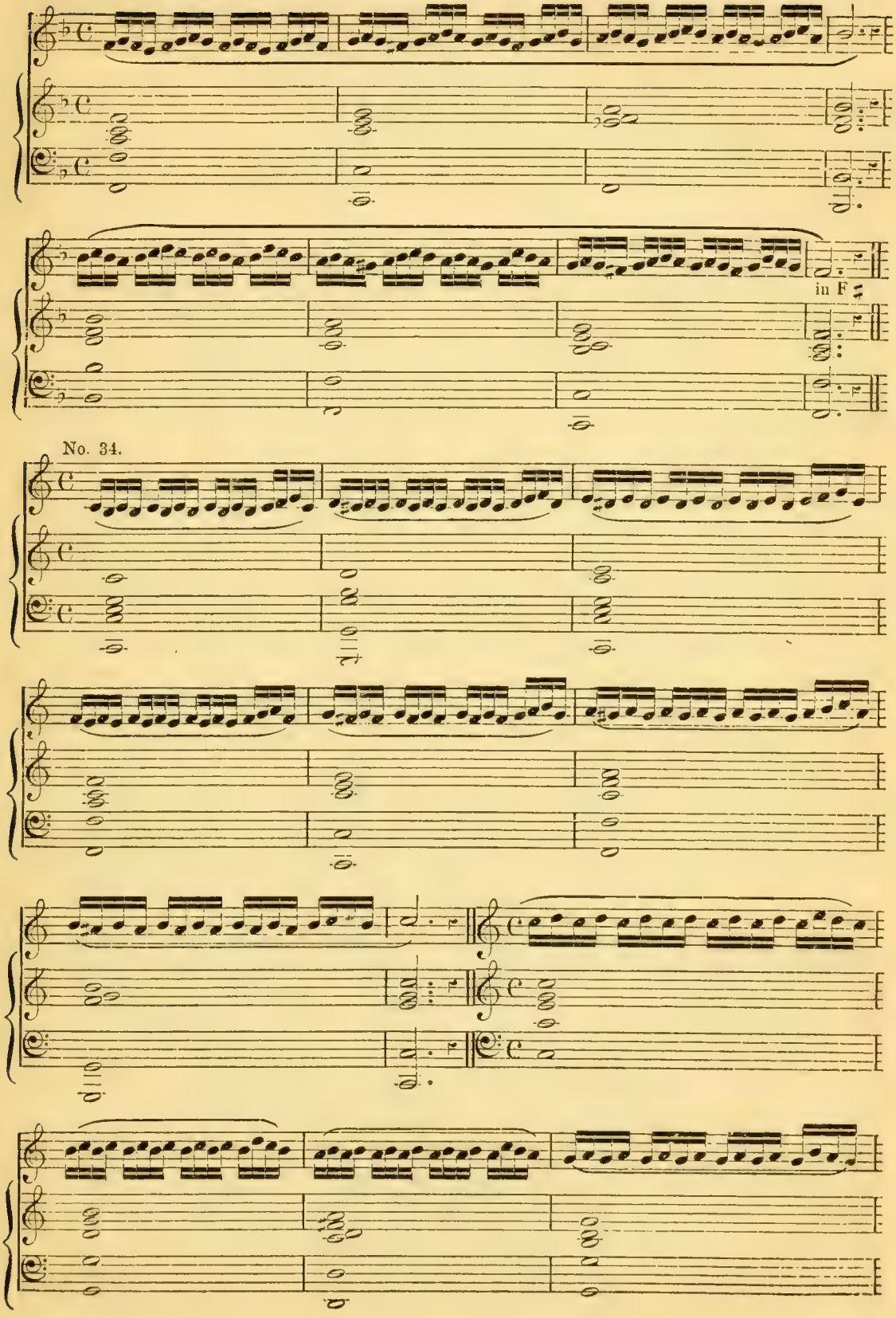


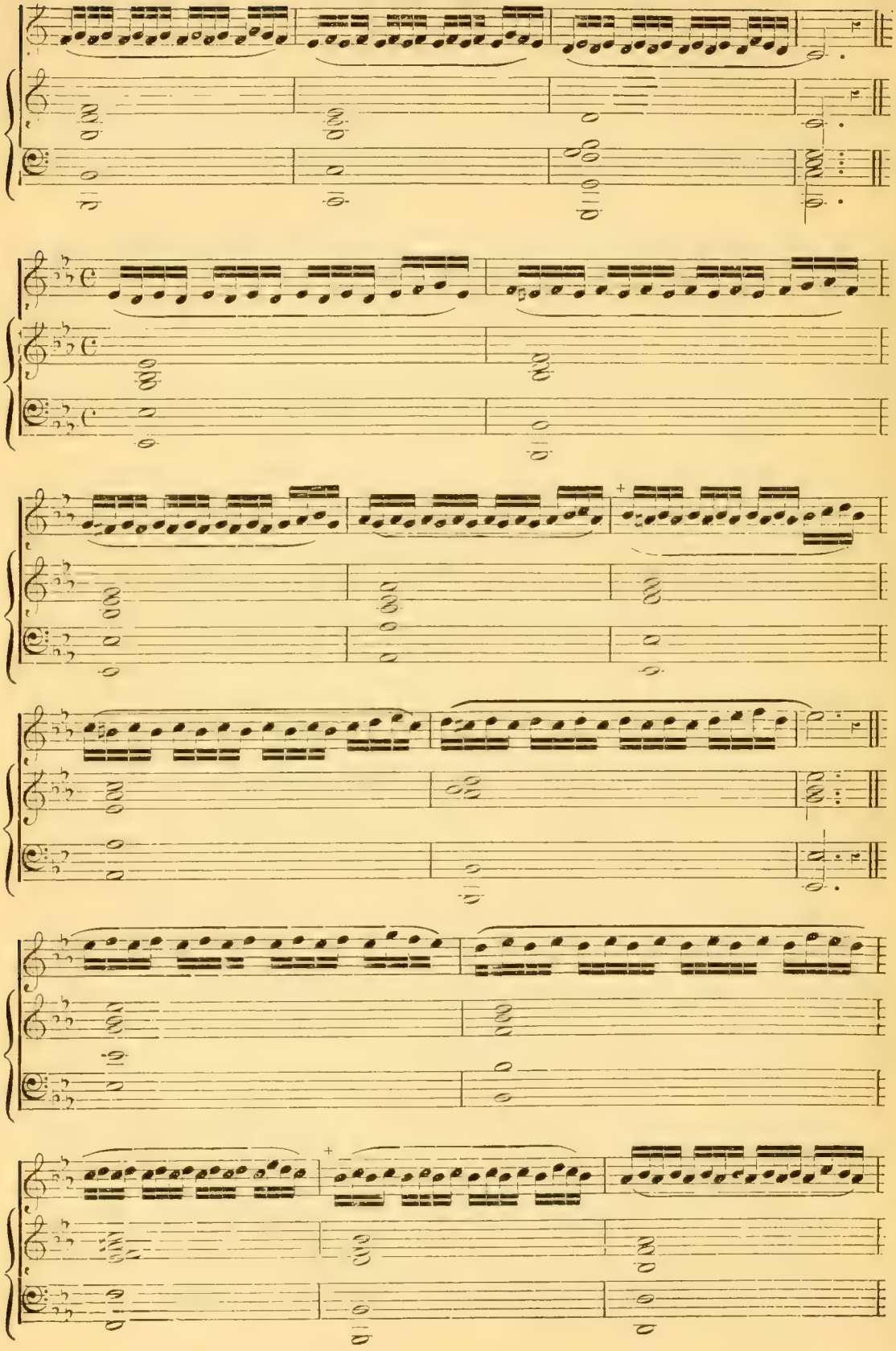


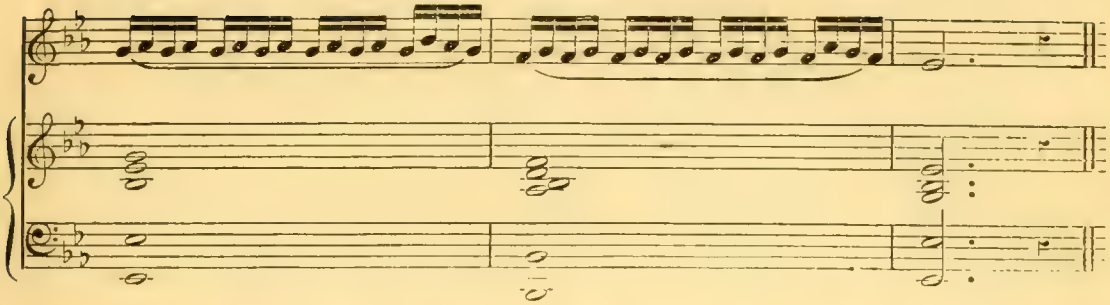

in D♮.
No. 32.
in G♮.
in A♮.
in B♮.

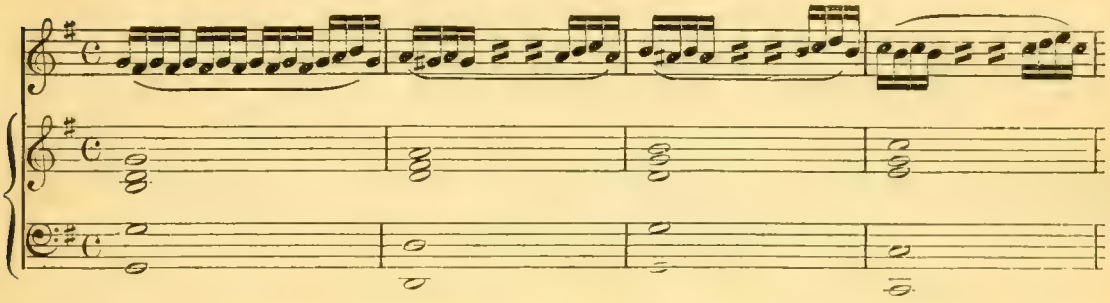
No. 33

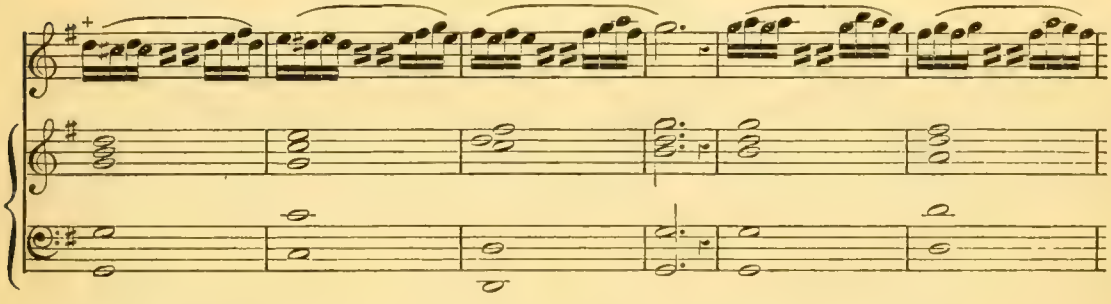


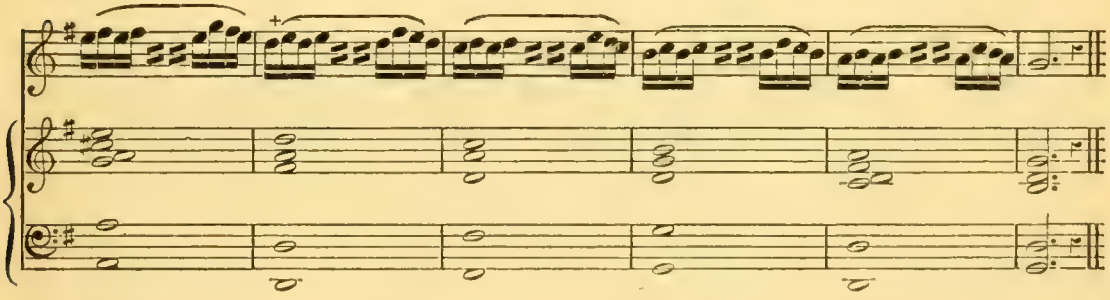

in F
No. 34.



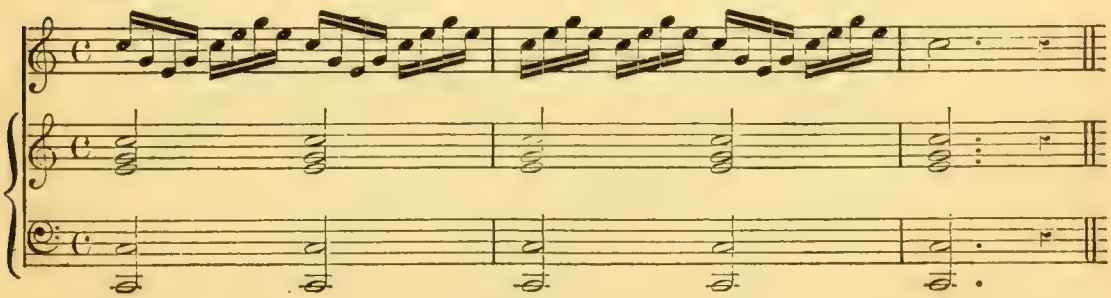






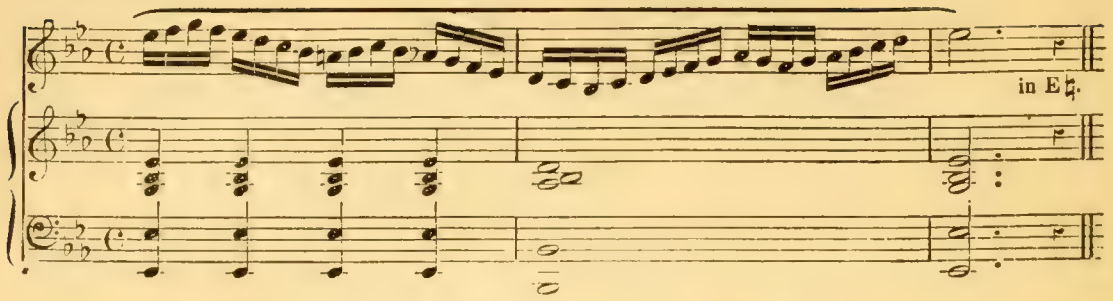


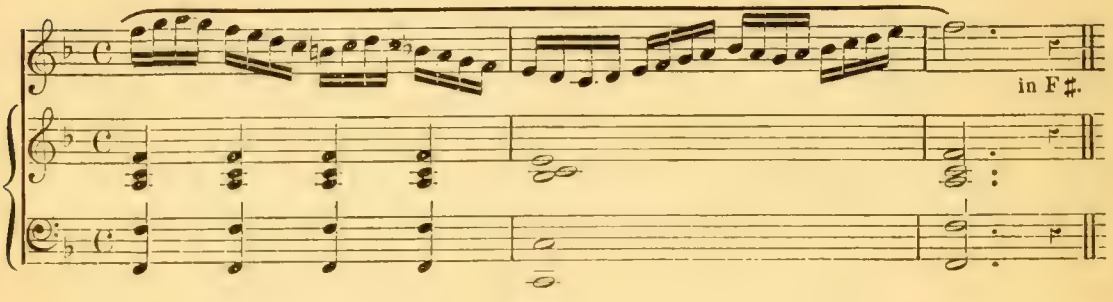
No. 35.*

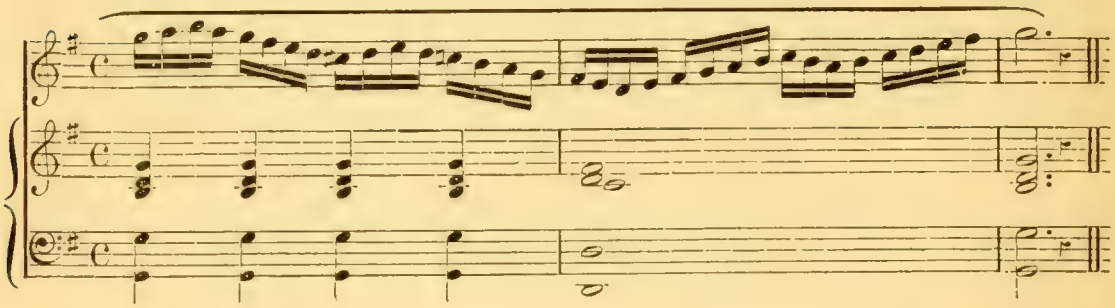


* Sing this in every key.

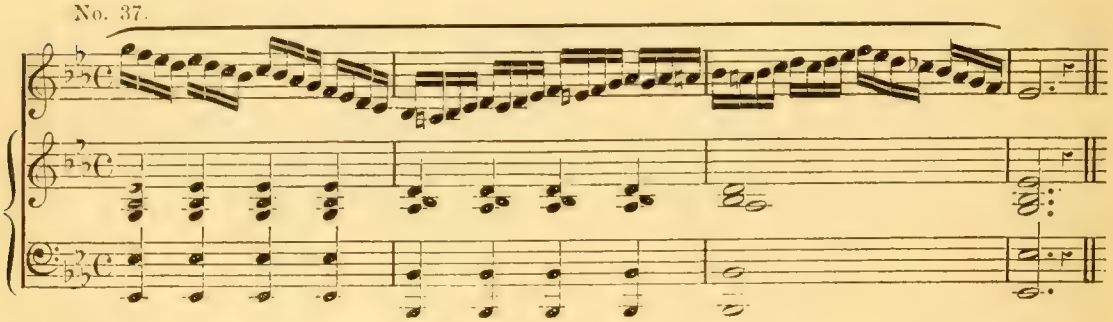
No. 36.

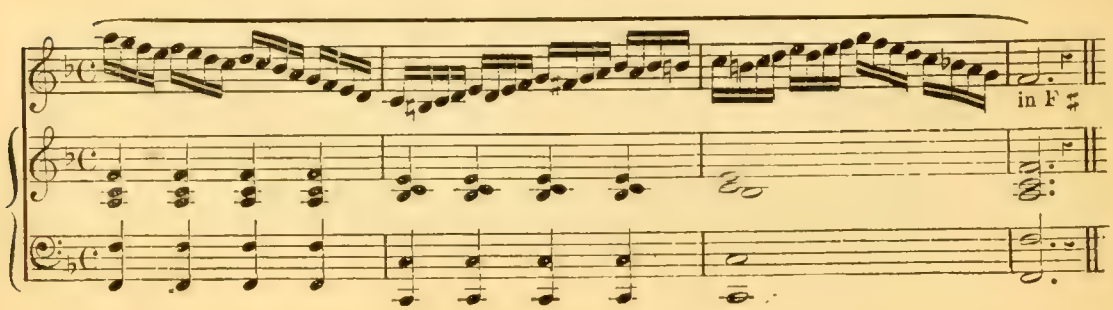


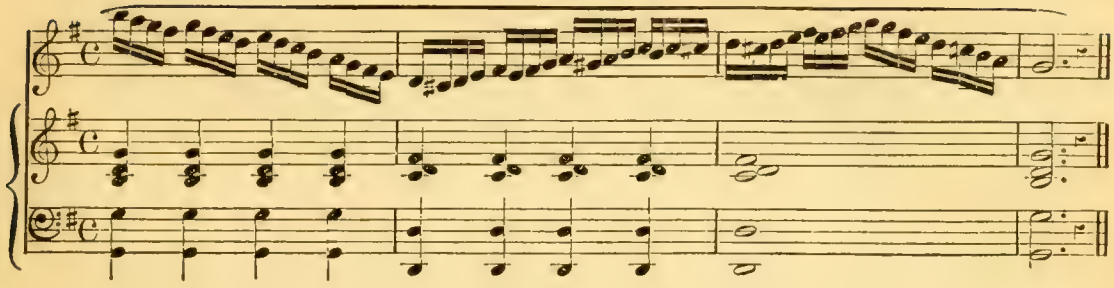




No. 37.

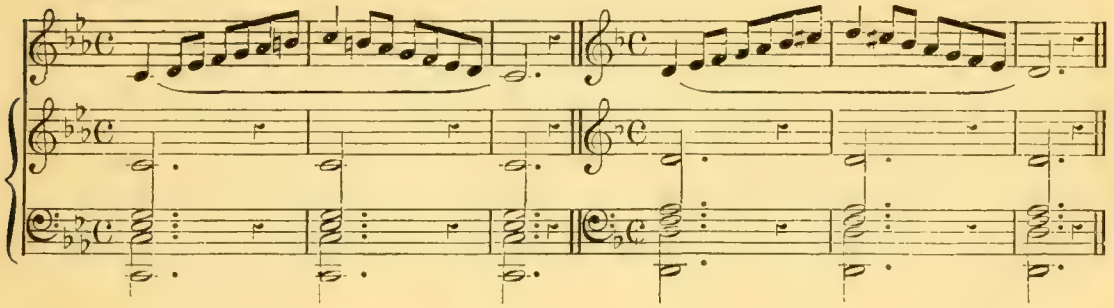


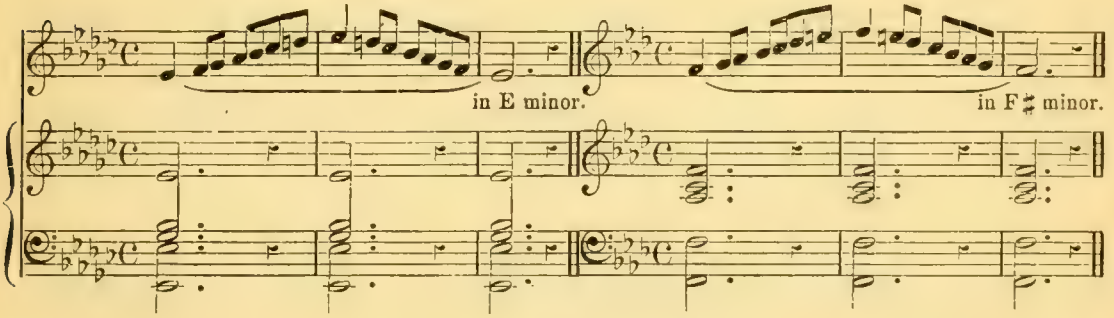


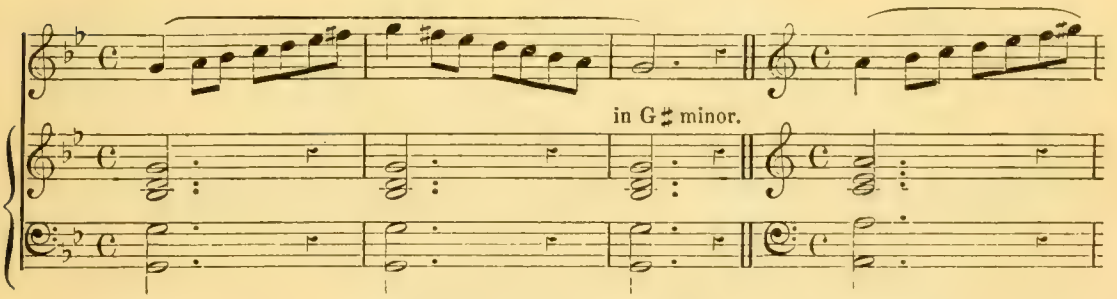


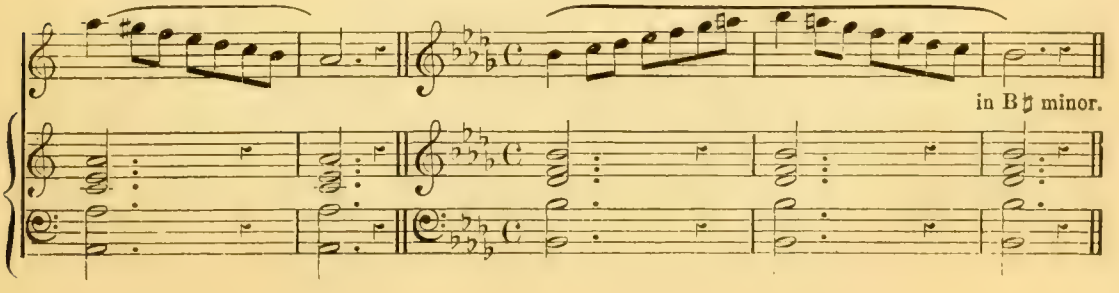
MINOR SCALES.

No. 38.



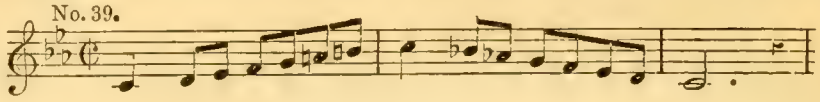






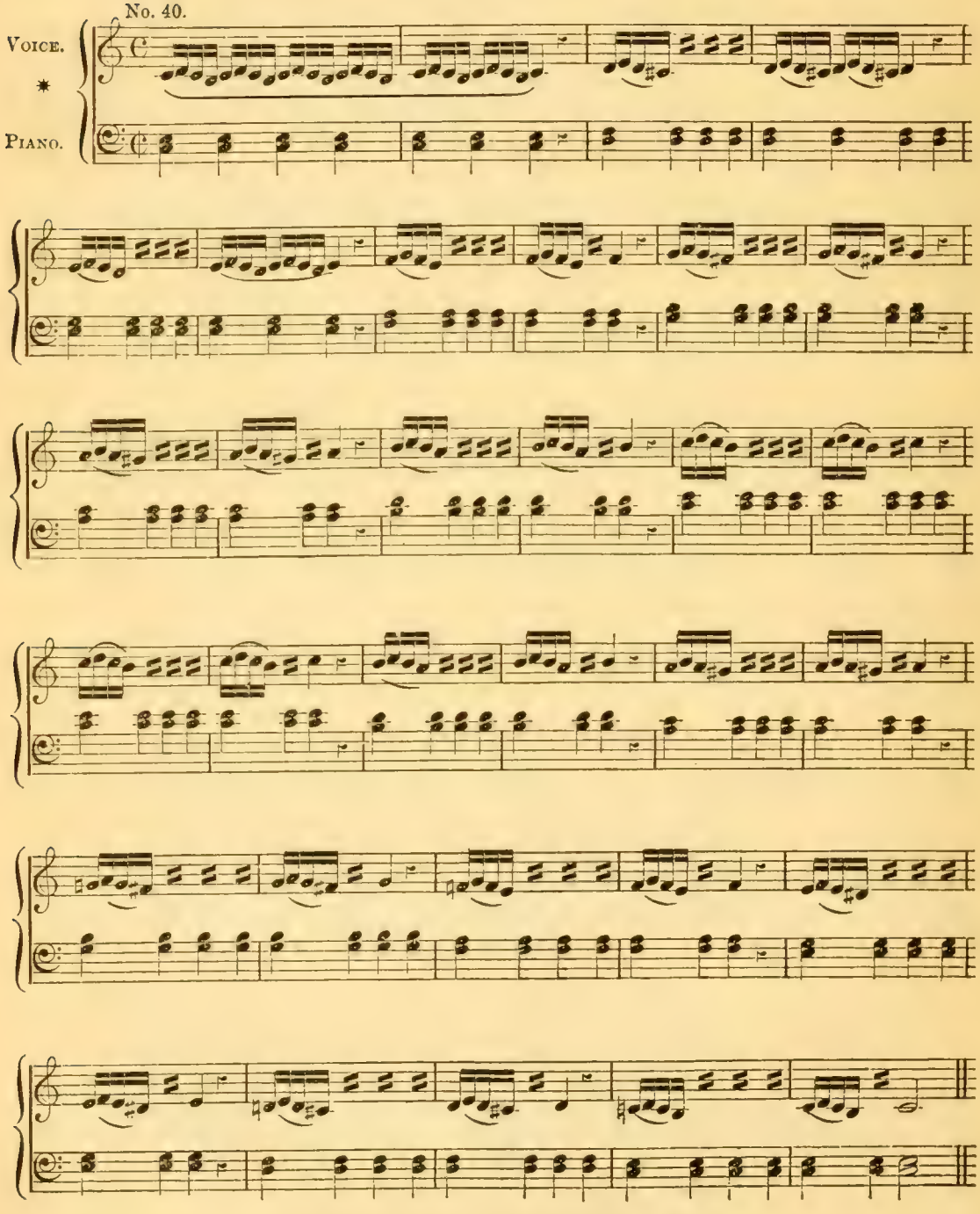
Study the following Scale in all the Keys. This last Minor Scale is more generally employed than the first.

No. 39.



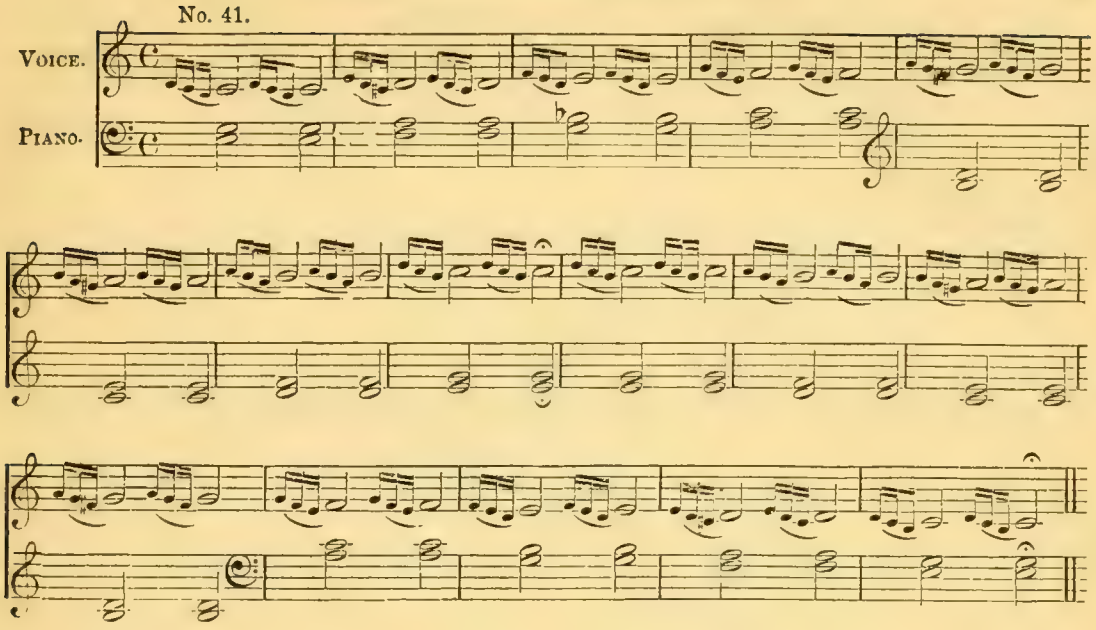
THE TURN.

No. 40.

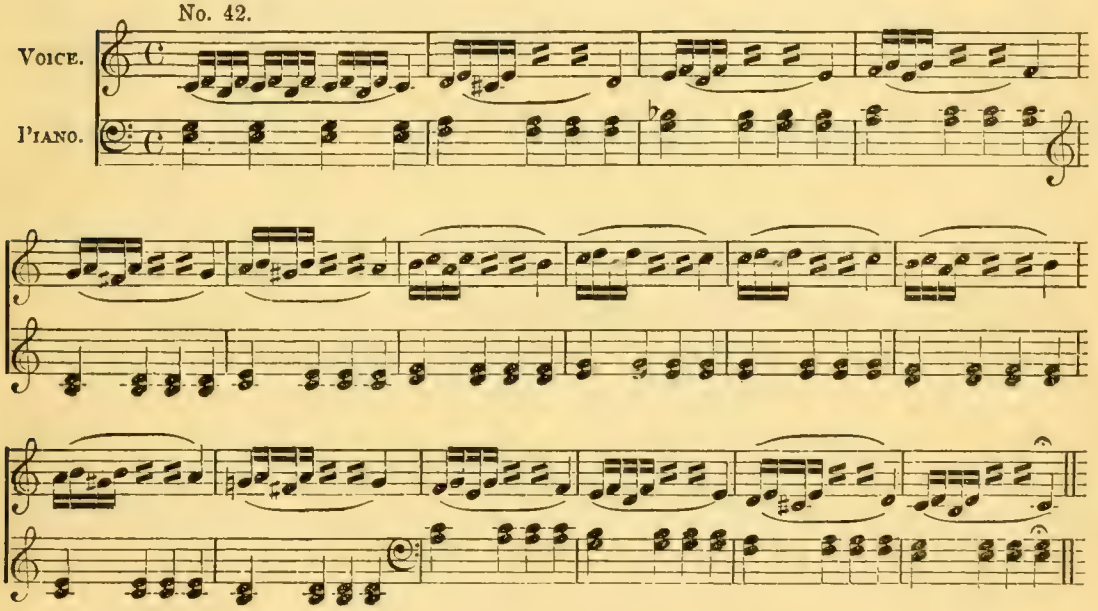


* This Exercise must be studied in all the Keys.

No. 41.



No. 42.



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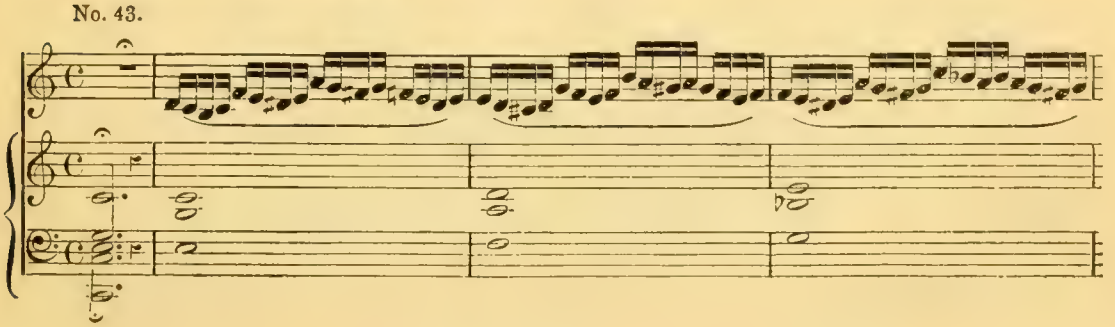
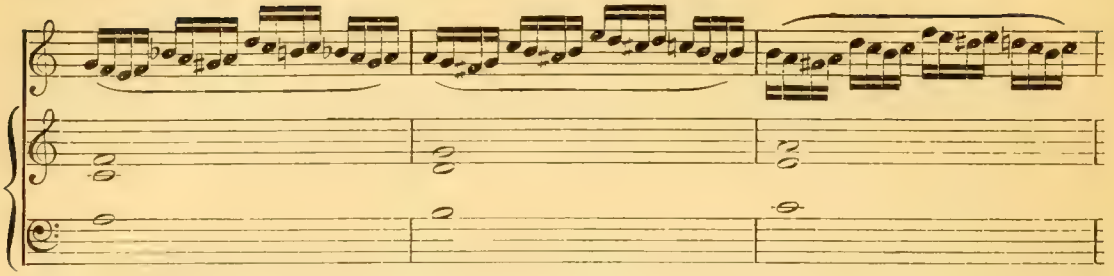
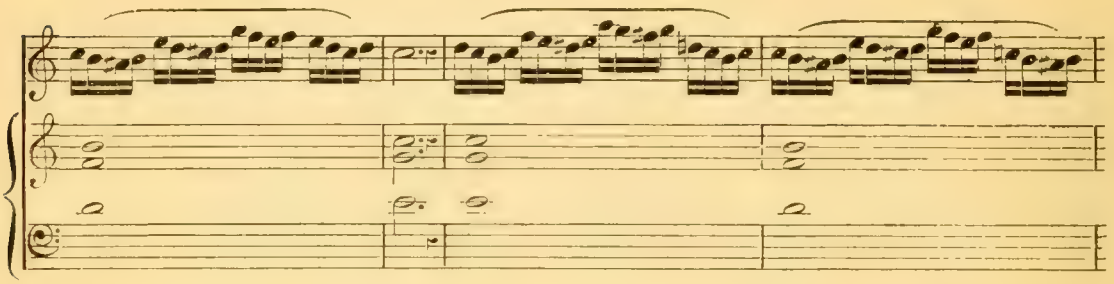
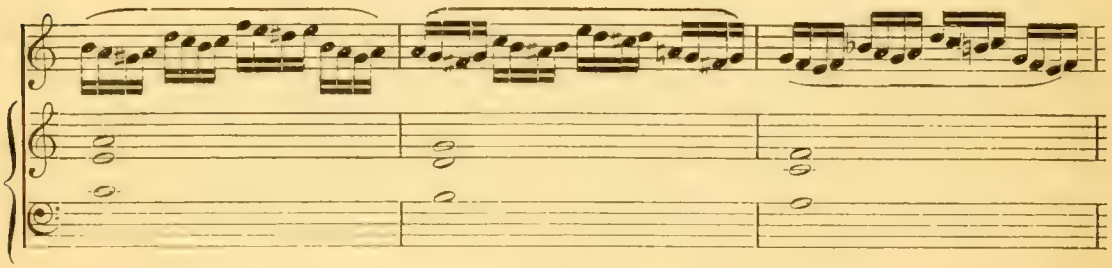
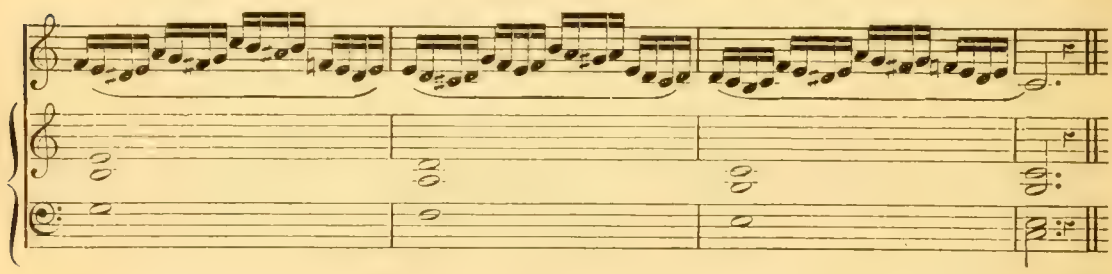






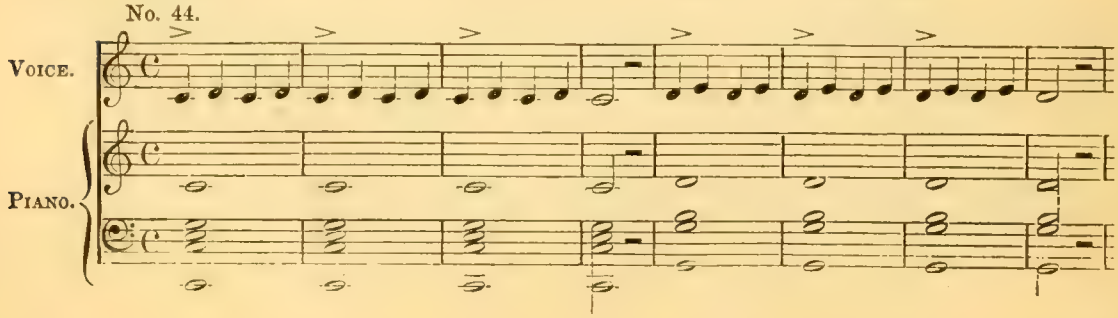


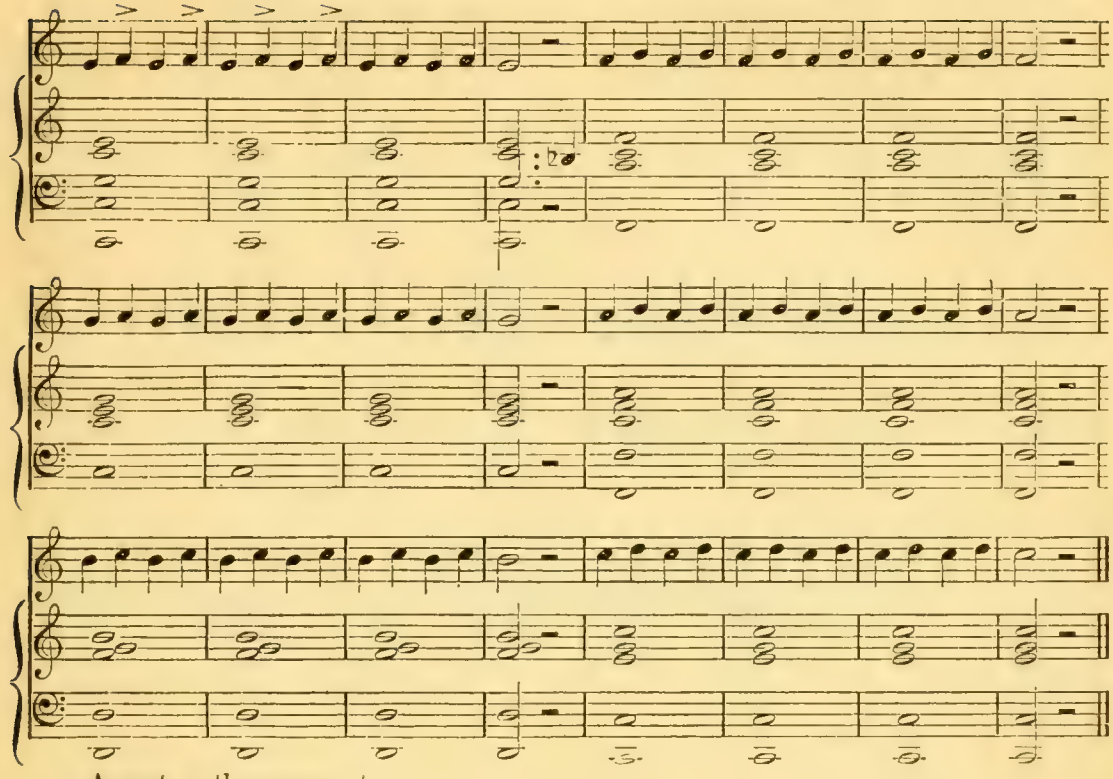


EXERCISE FOR THE SHAKE.

Study this Exercise very slowly in all the Keys. Accent on the lower note.

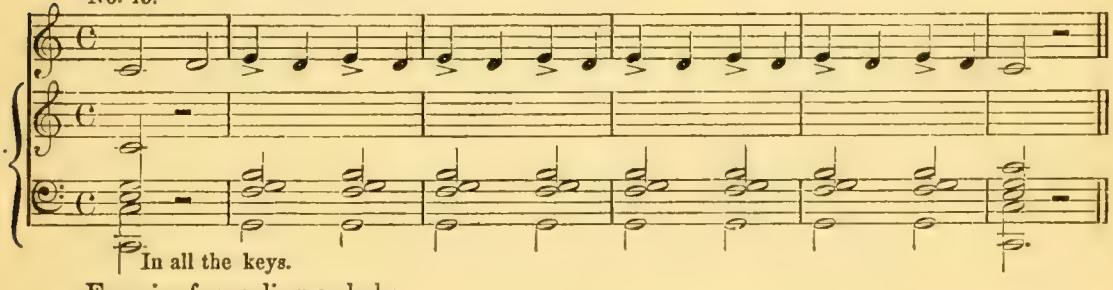
No. 44.





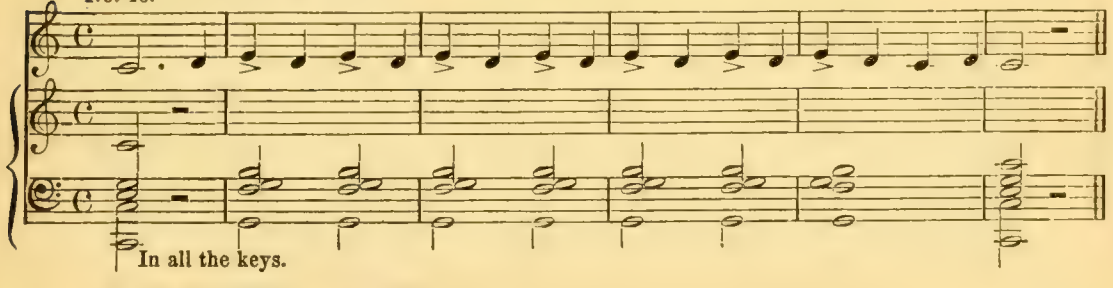
Accent on the upper note.

No. 45.



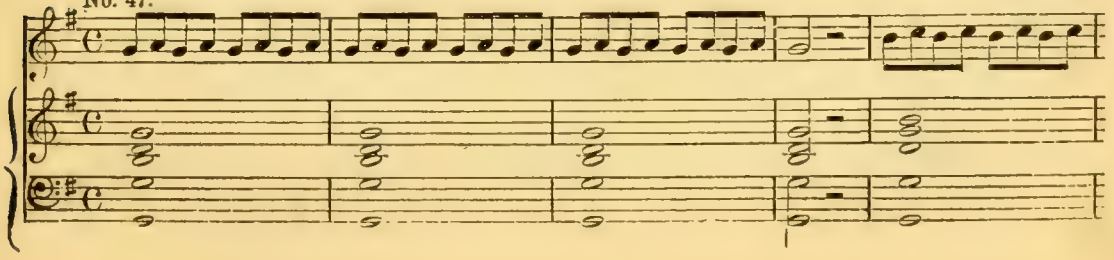
Exercise for ending a shake.

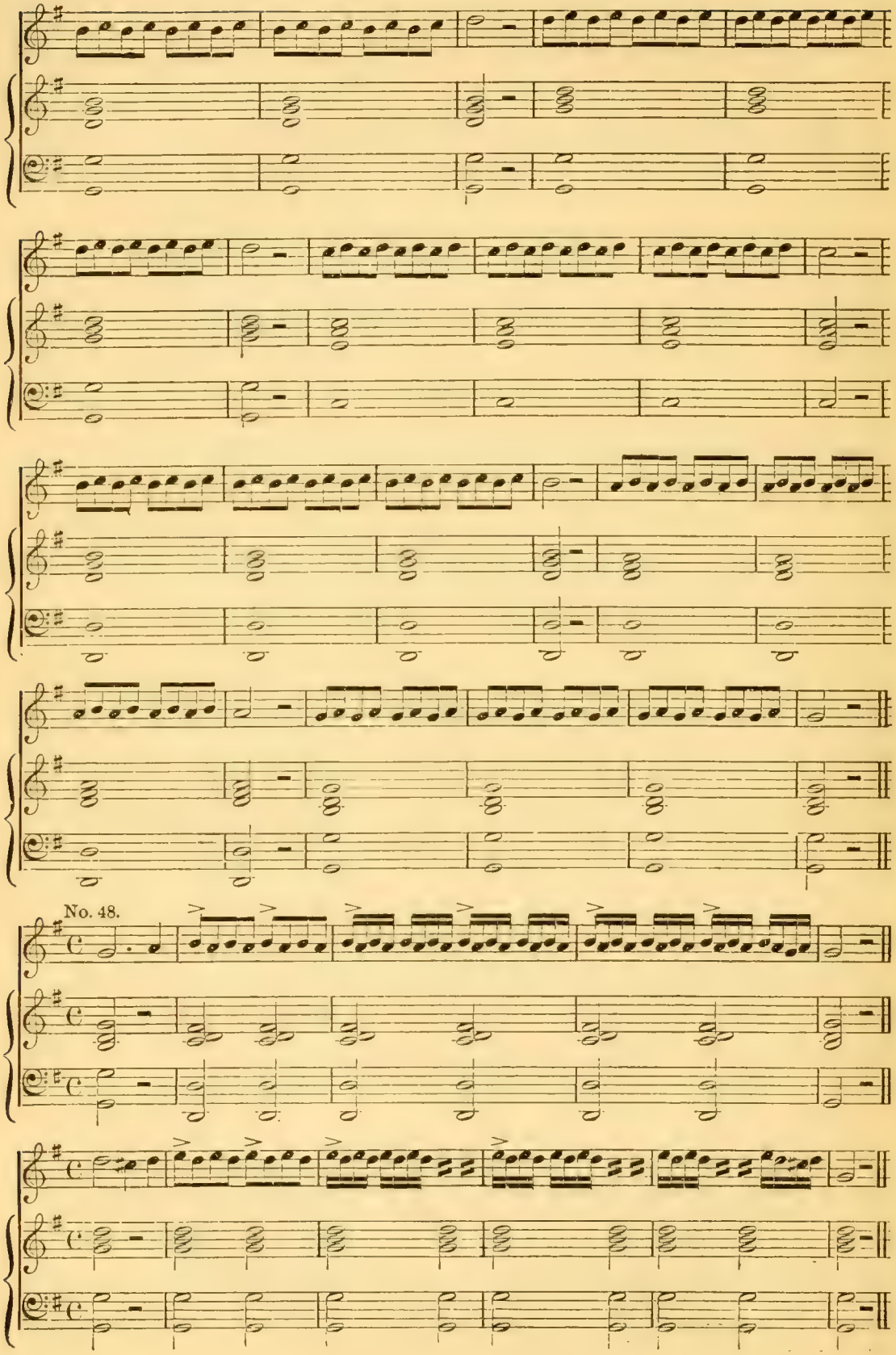
No. 46.

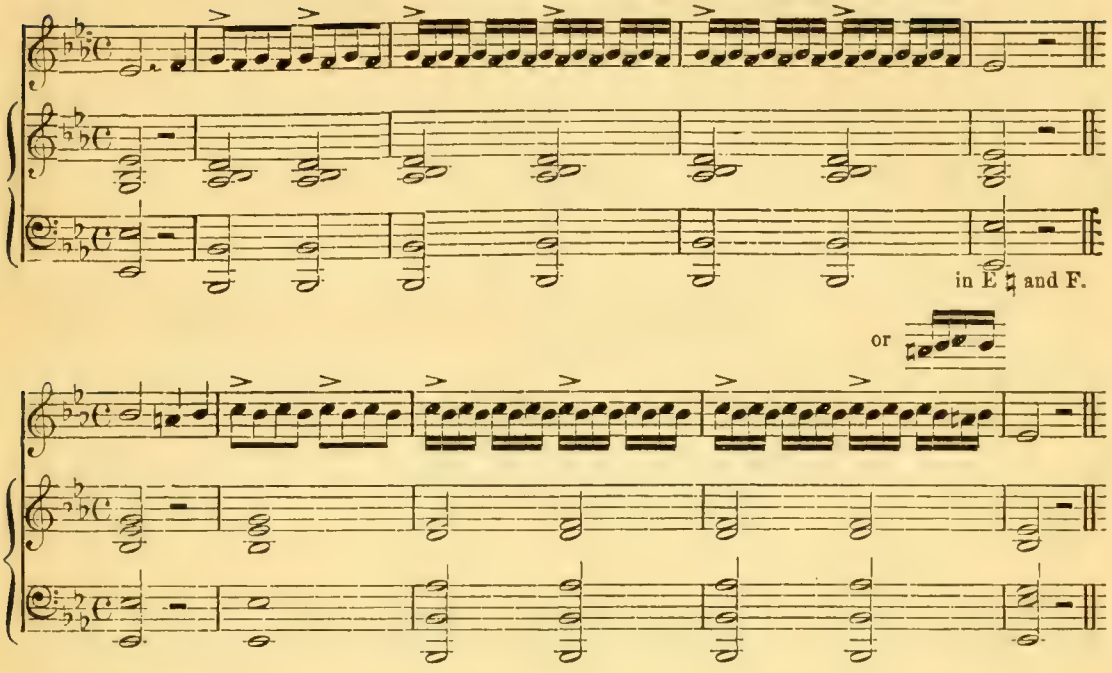


Study this Exercise in all the keys.

No. 47.

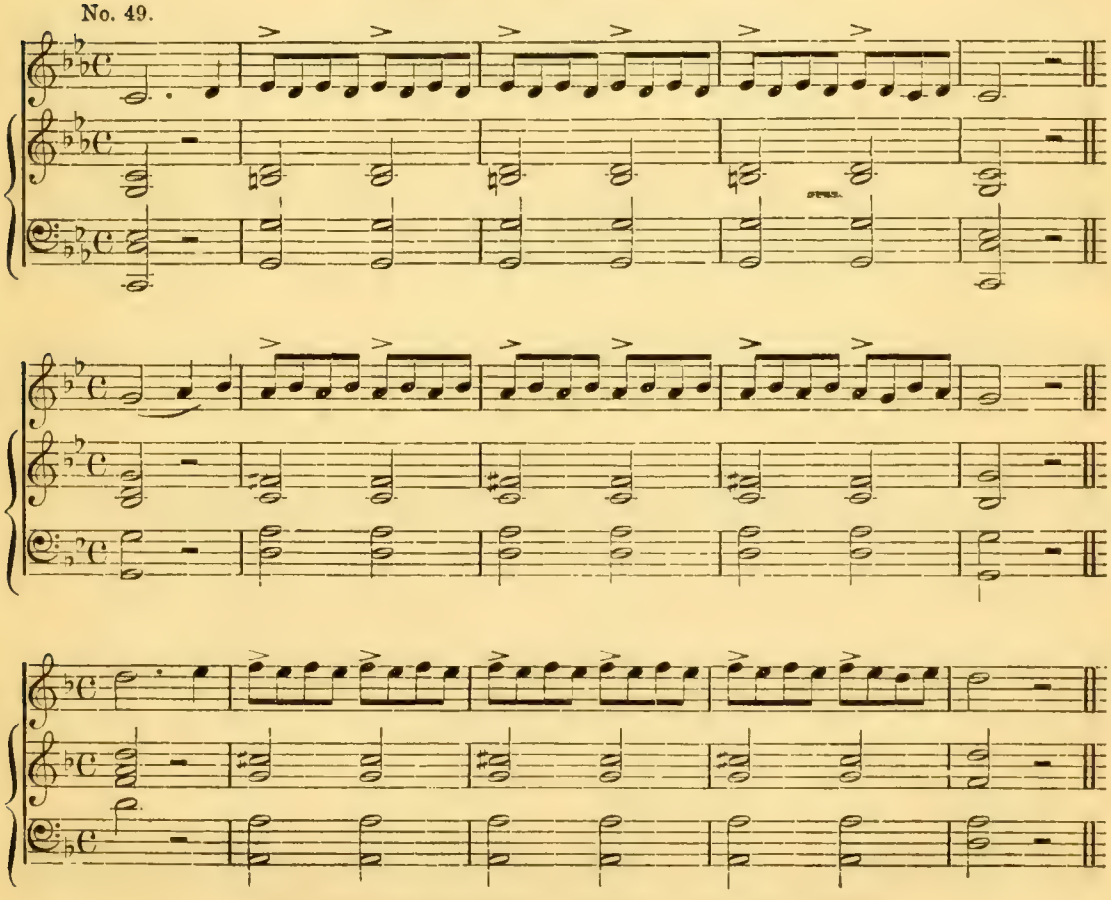



No. 48.

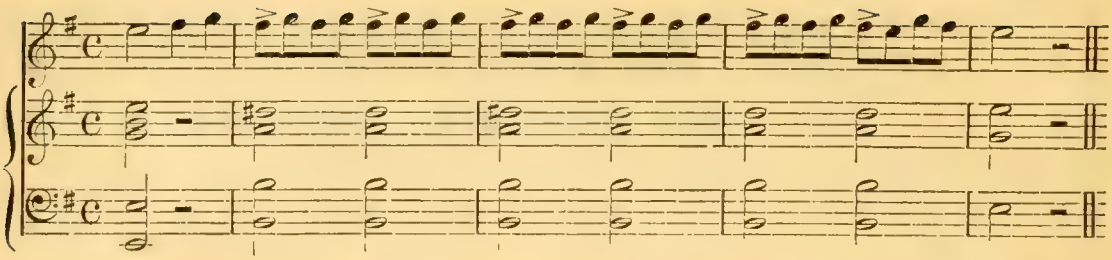


SHAKES ON HALF TONES.*

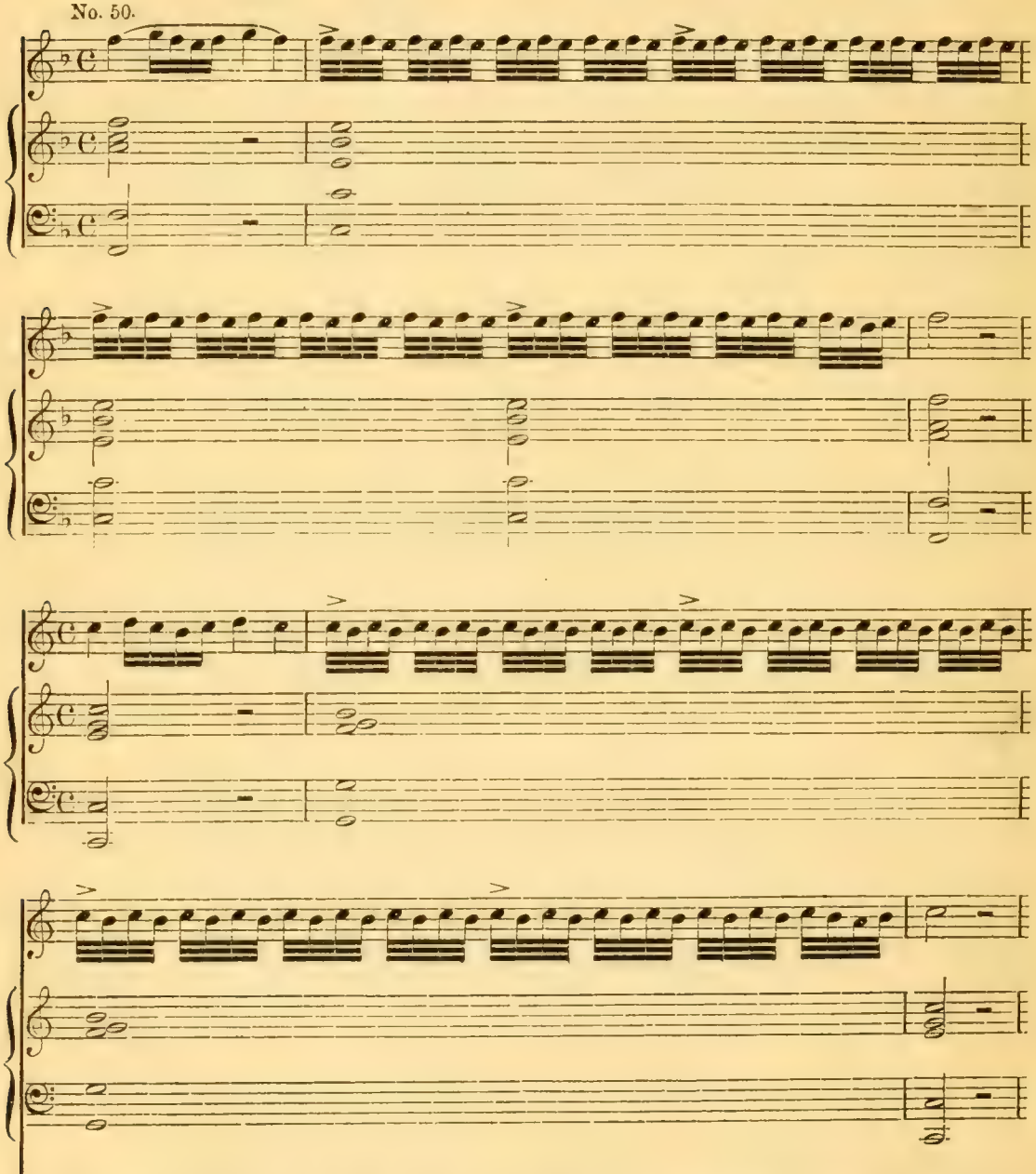
No. 49.



* As the shakes become more perfect they can be sung quicker.

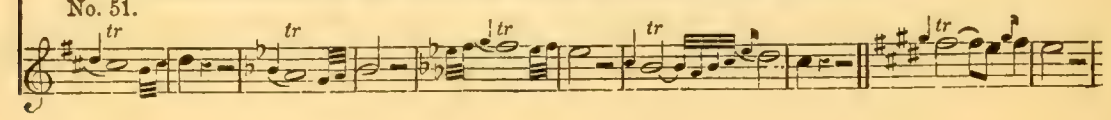


No. 50.



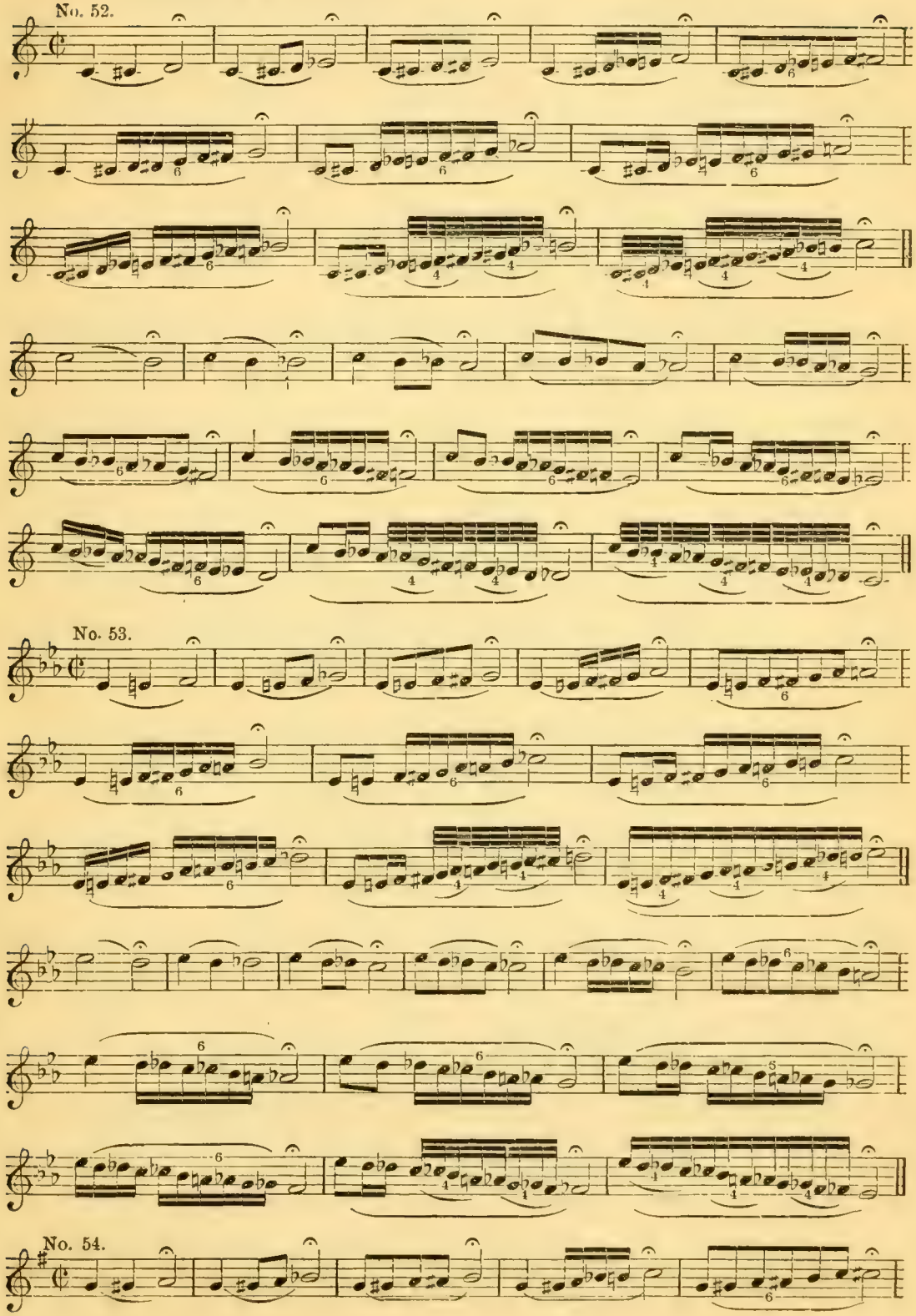
Practice shakes on the following notes, and observe the terminations.

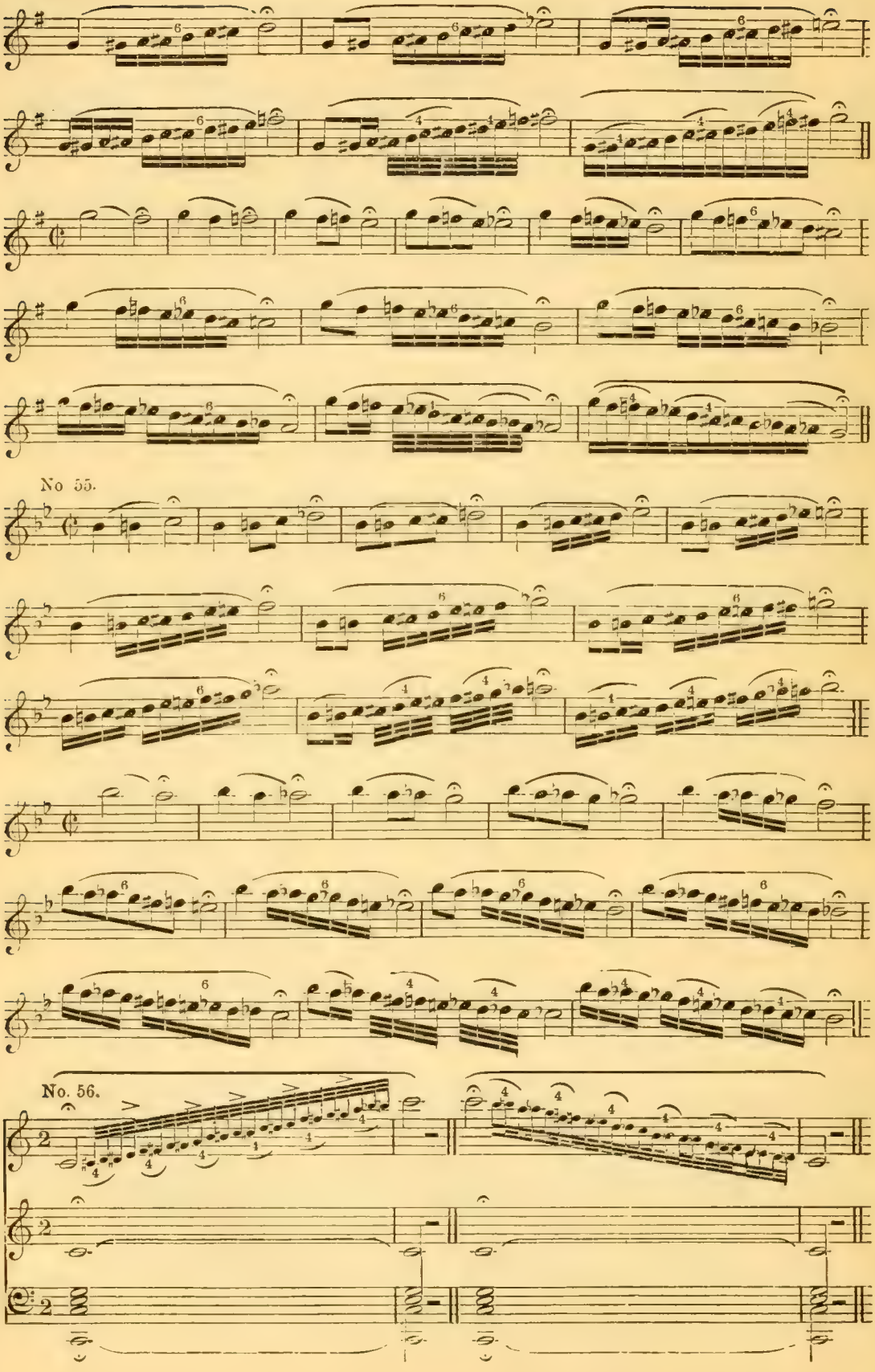
No. 51.



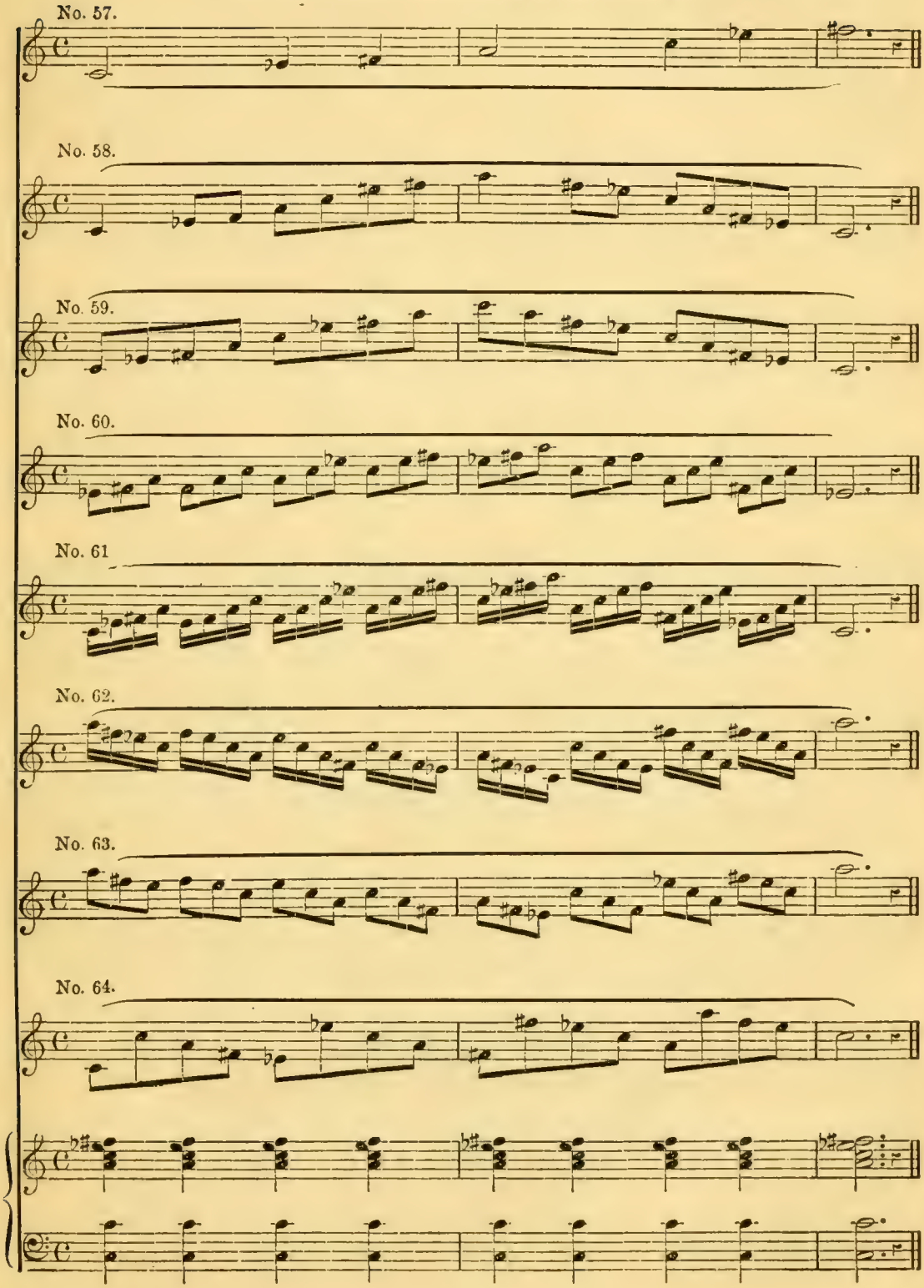
Study of the Chromatic Scale.

Be careful of the intonation.

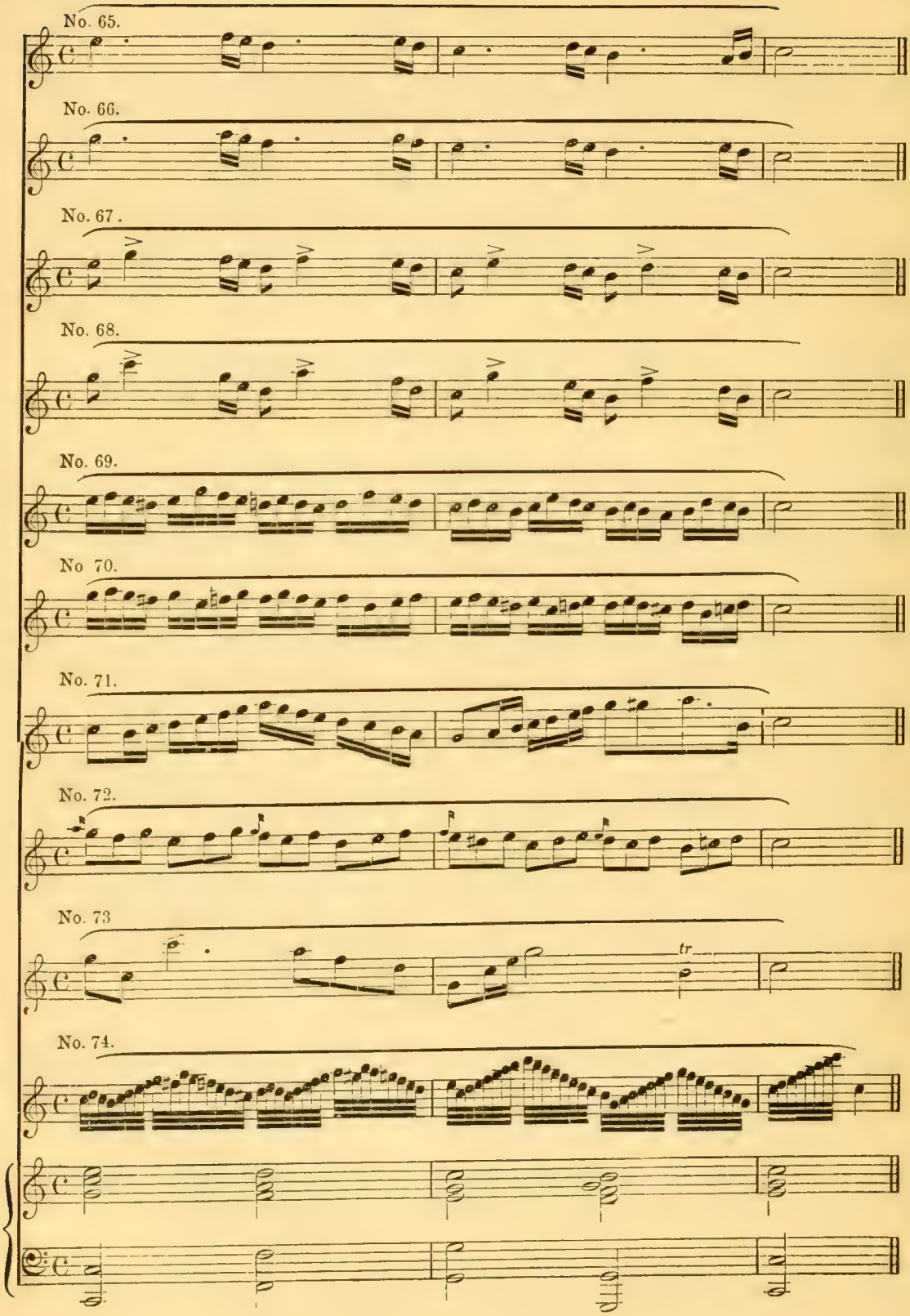


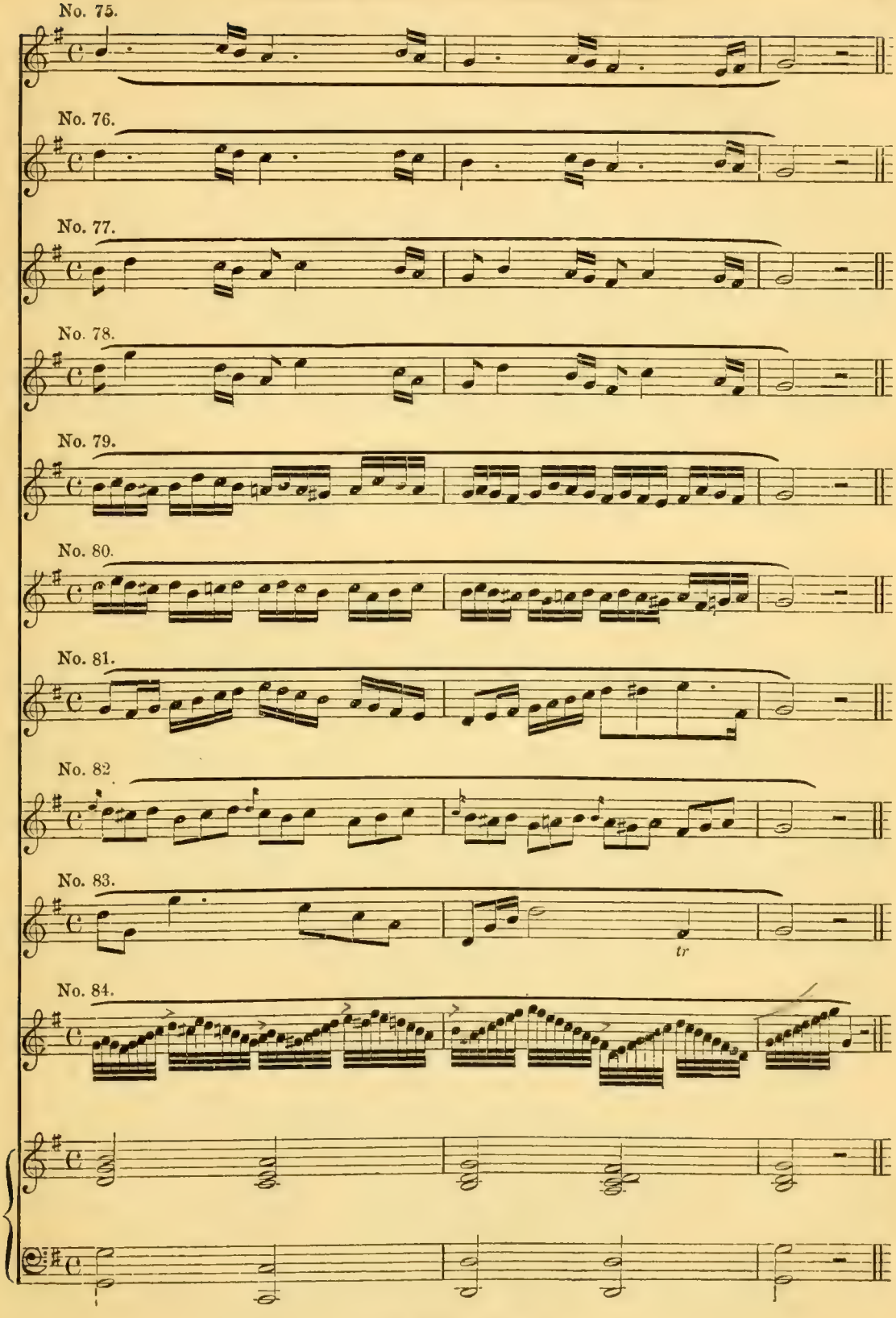

No 55.
No. 56.

On the Chord of the diminished Seventh.



Perfect Cadences.





END OF FIRST PART.

PART II.

ON EXPRESSION.

THE pupil having conquered those difficulties of vocalisation which are mechanical, will now proceed to the study of expression, which is intellectual. Mechanical vocalisation, she should remember, is but a branch of the vocal art, and that not the most important. The study of expression opens to an intelligent pupil a new and limitless path wherein excellence depends almost entirely on individual endowments. The principal aids to expression are Time, Style, Taste, and that which, for want of a more precise word, I will call Inspiration.

ON TIME.

The time of a piece of music determines its character, and cannot be changed except at the risk of perverting the composer's idea. It is easy to understand such terms as Adagio, Allegro, Presto, &c., but these are variously modified; hence we have Larghetto, Moderato, Allegretto, &c., terms which convey a less definite idea except to those gifted by nature with delicate musical sensibility.

ON STYLE.

That which is called Style consists in the choice of means of expression, such as Forte, Piano, Crescendo, Diminuendo, Accelerando, Ritardando, &c., the use of ornament, and the accent most in accordance with the character of the music. It is rare to find a singer so naturally gifted as to comprehend at once the true character of whatever music she has to interpret, though there are some to whom all styles are alike. The student should seek, therefore, to distinguish that most suitable to her own feeling, and having done so proceed to identify herself with its meaning. In time she will know how to form and express her own individual conceptions, and even to impart originality to music which is, as far as concerns the mere notation, quite familiar. This, however, must not be forced, but must develope itself naturally. Many singers affect an originality they are far from possessing, and that in art which is artificial is always offensive.

ON TASTE.

Taste is tact in the employment of the ornaments at a singer's command, and in their non-employment when the character of the music does not require them. It is a natural gift strengthened by education and experience. It is not, however, in ornament alone that good taste is displayed; it is shewn also in giving the exact proportion of sentiment demanded by the subject. A well trained singer will always know how to avoid coarseness in interpreting music of a passionate character on the one hand, and sickly sentiment in tender music on the other. In Taste, as in Time and Style, the utmost a professor can do is to make his pupil "a good copy;" it must depend entirely on her own aptitude whether or not she attain that refinement and general excellence which belong to an artist.

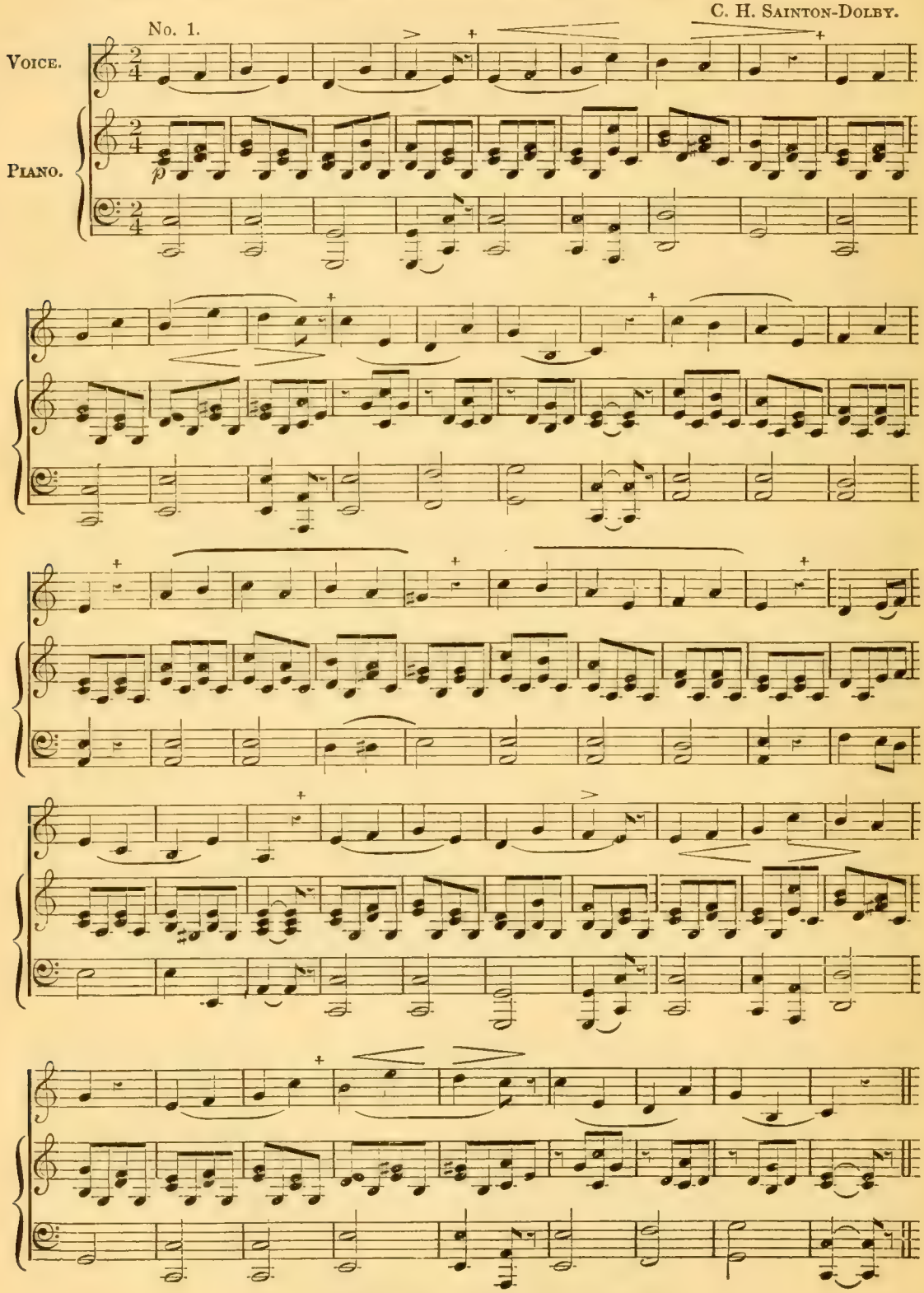
ON INSPIRATION.

The foregoing means of expression can, as I have just remarked, be taught to a certain extent, but to give truthfulness to the music she interprets, a singer must possess inspiration. This means that, having perfect control over the mechanism of the voice, and her attention not being distracted by its requirements, she can devote herself wholly to the sentiment of the music, and carry her hearers with her through all its changes "from grave to gay, from lively to severe;" so penetrating them with her own feeling as to make them believe no other rendering possible. She may gain applause and admiration for power, facility, and mastery over the mechanical difficulties of vocalisation; but the professor can take her no farther—here the education of a singer ends. The greatest charm of all—*Inspiration*—cannot be taught. I am, nevertheless, compelled to refer to it in this work, for when it exists it can be developed by the watchful care of a conscientious teacher; it is, moreover, liable to transgress the rules of art, without an observance of which, the more conspicuous the talent, the more conspicuous the failure.

EIGHT PROGRESSIVE EXERCISES FOR THE SOPRANO VOICE.

C. H. Sainton-Dolby.

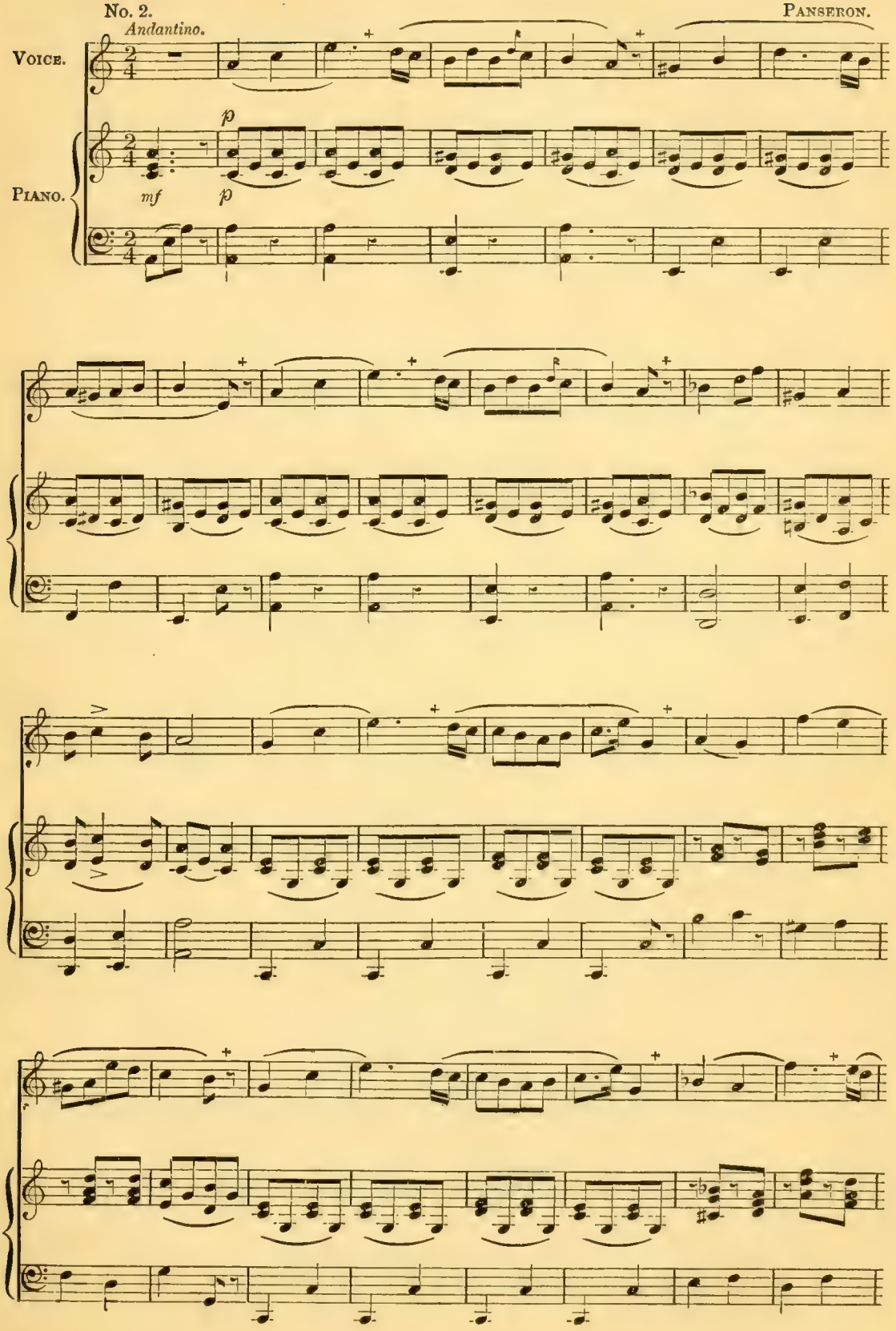
No. 1.

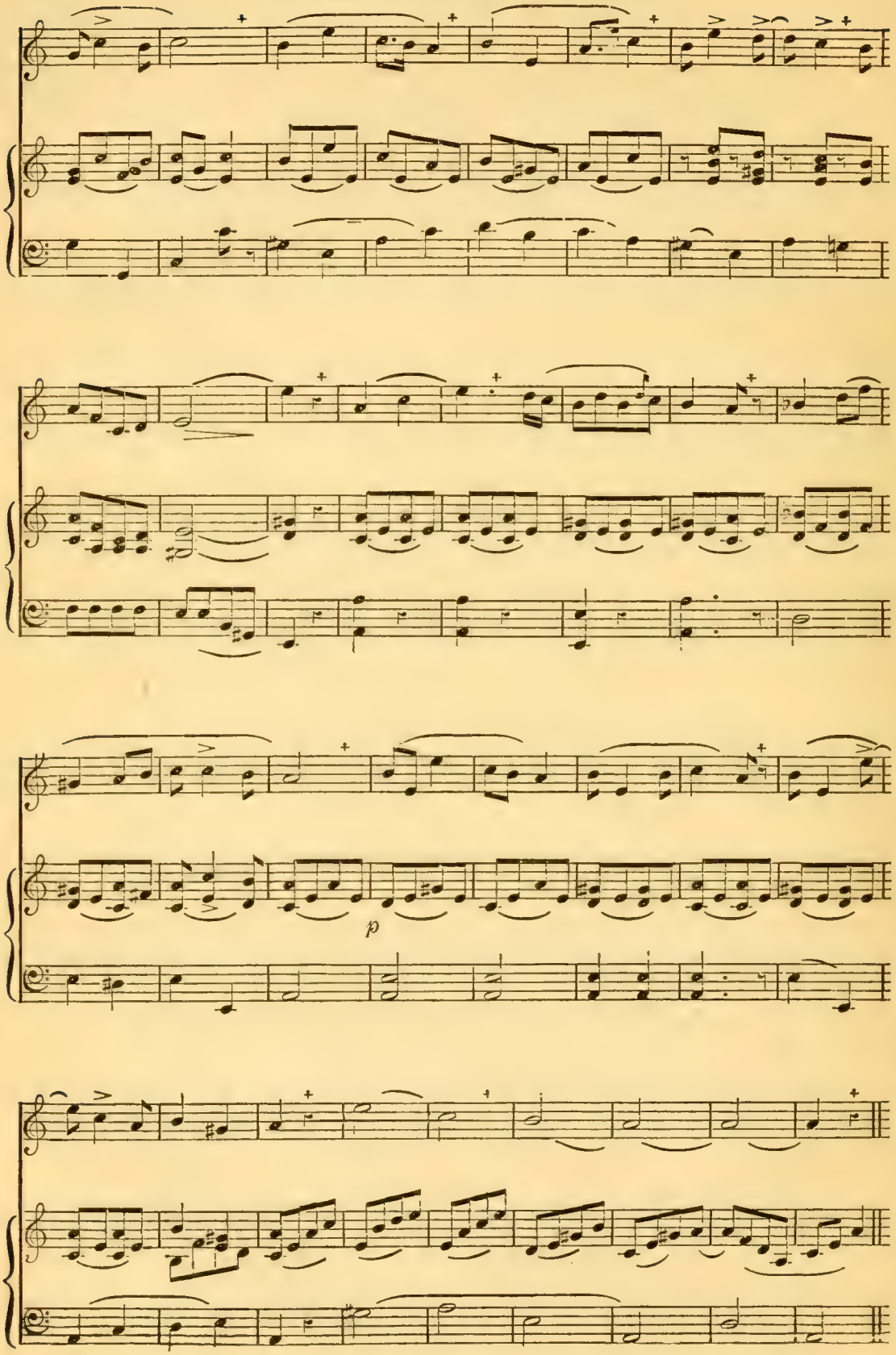


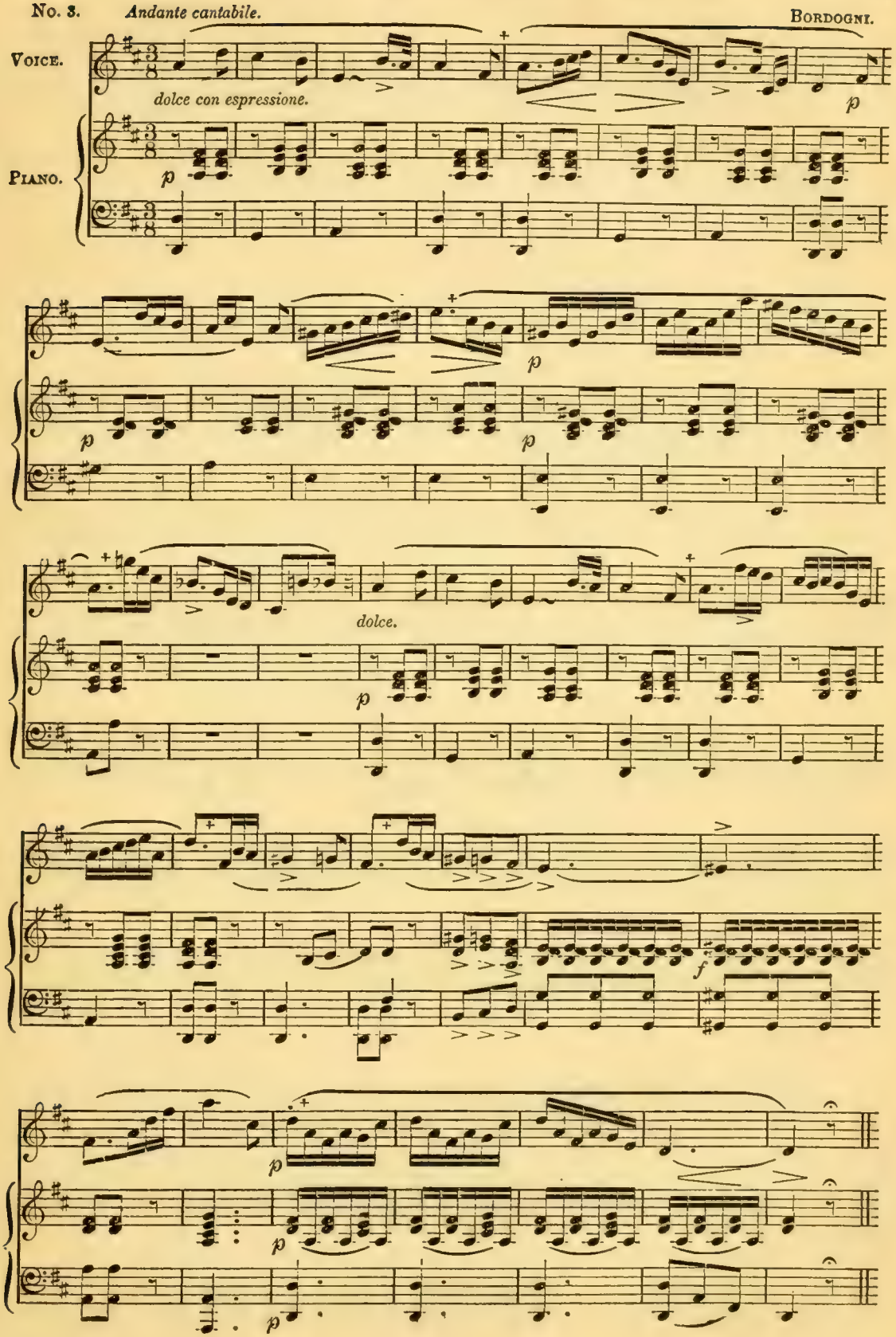
* Take breath where this (+) sign is placed.

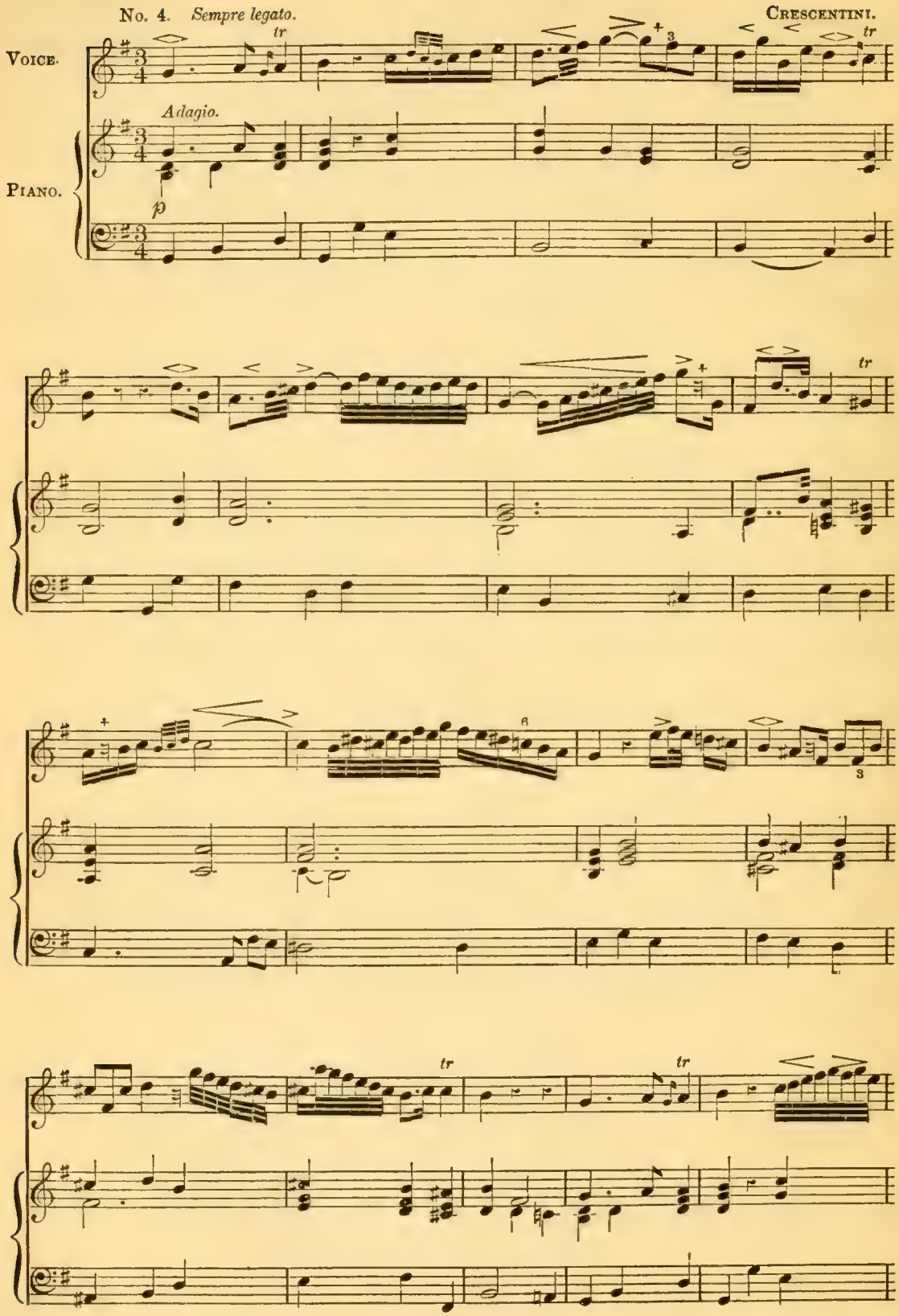
No. 2. PANSERON.

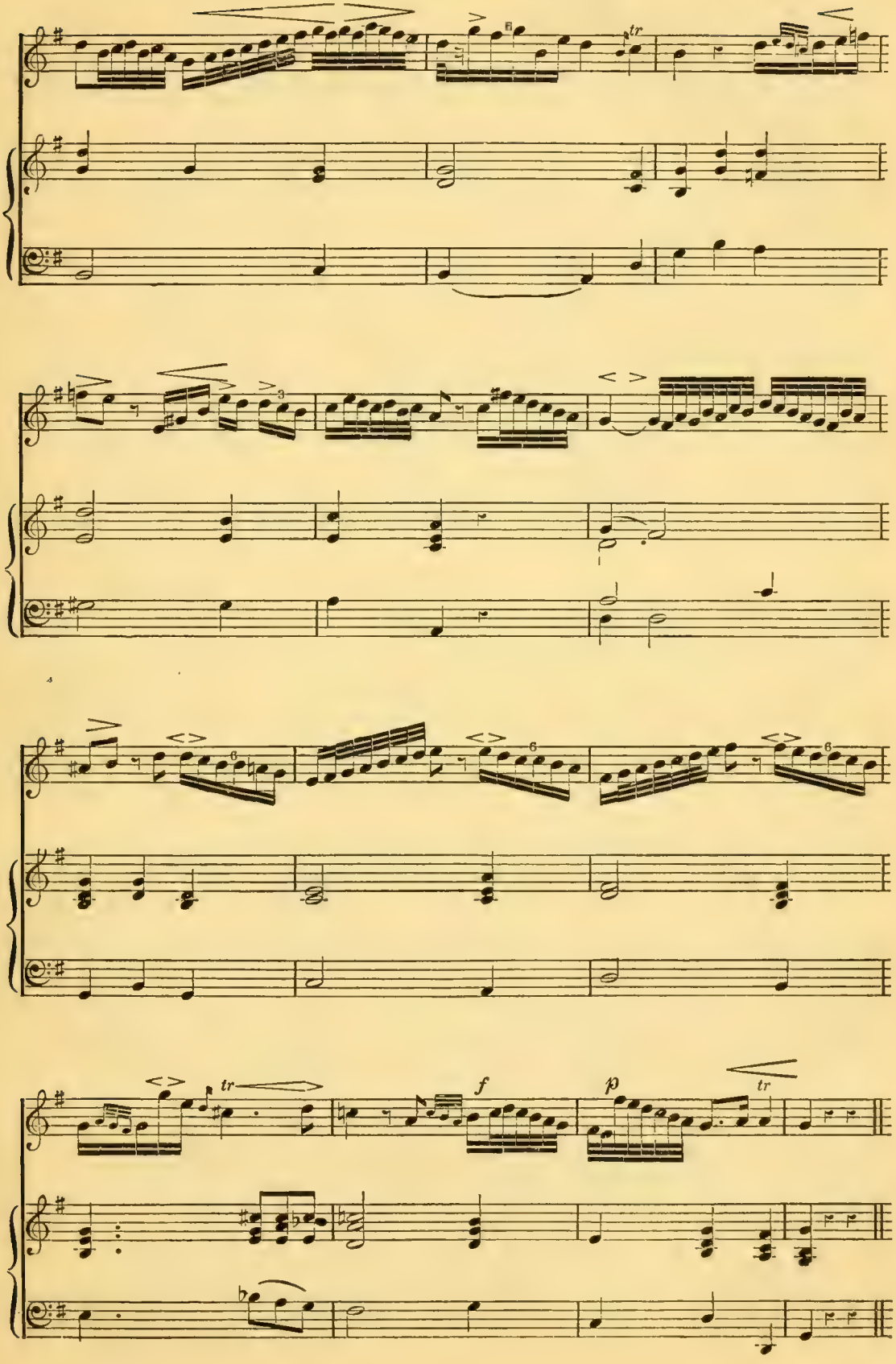
Andantino.

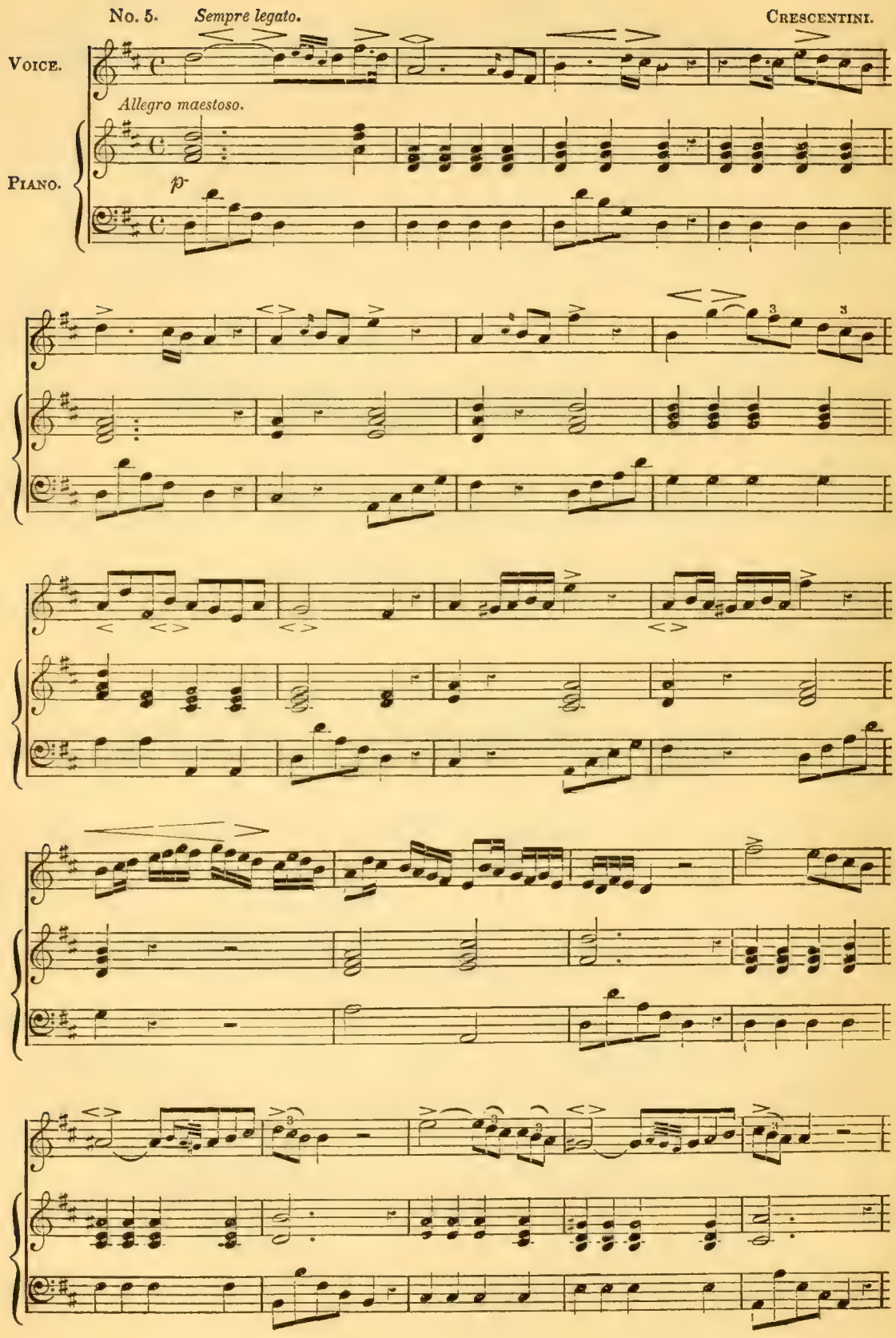


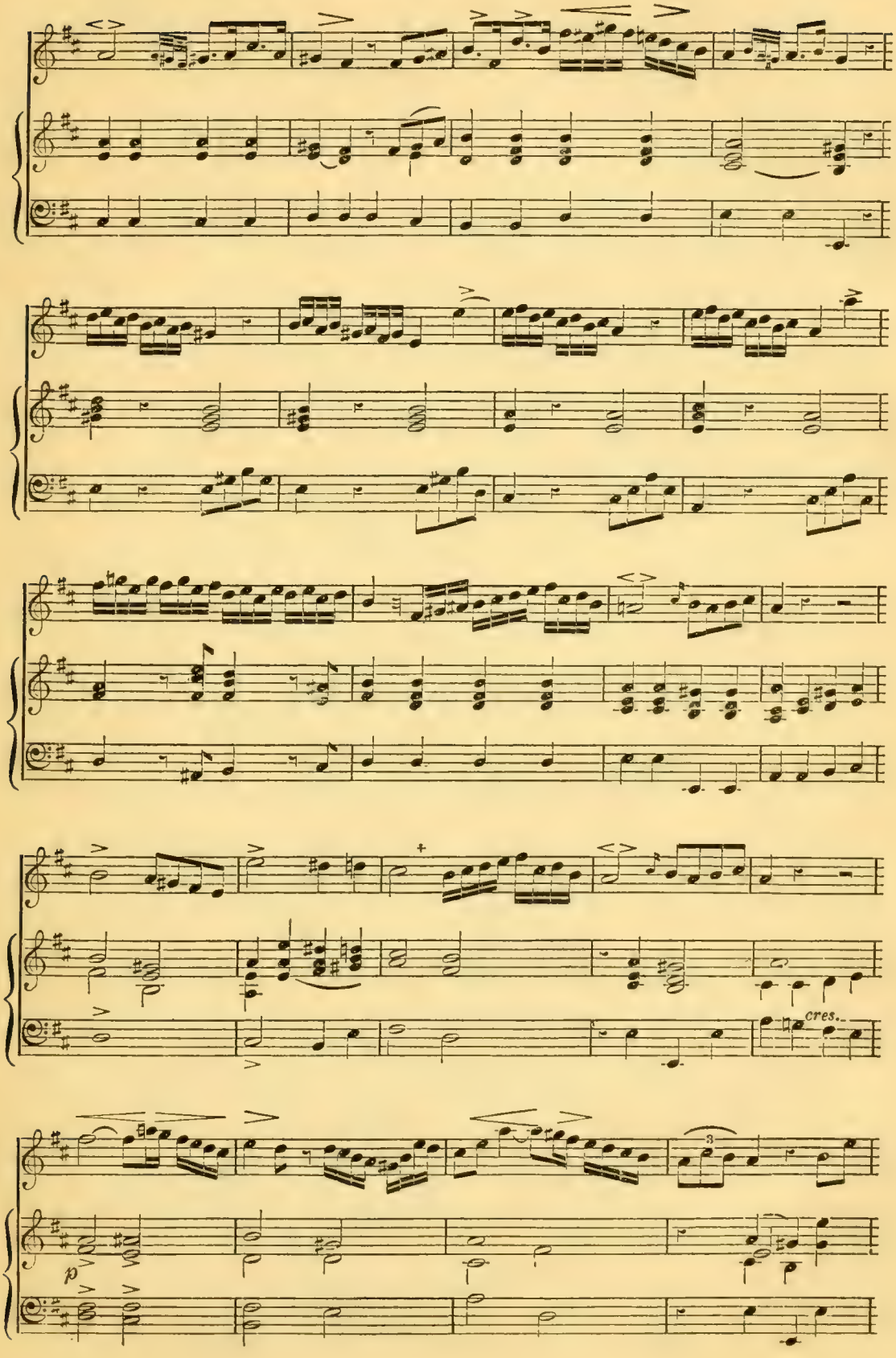

p

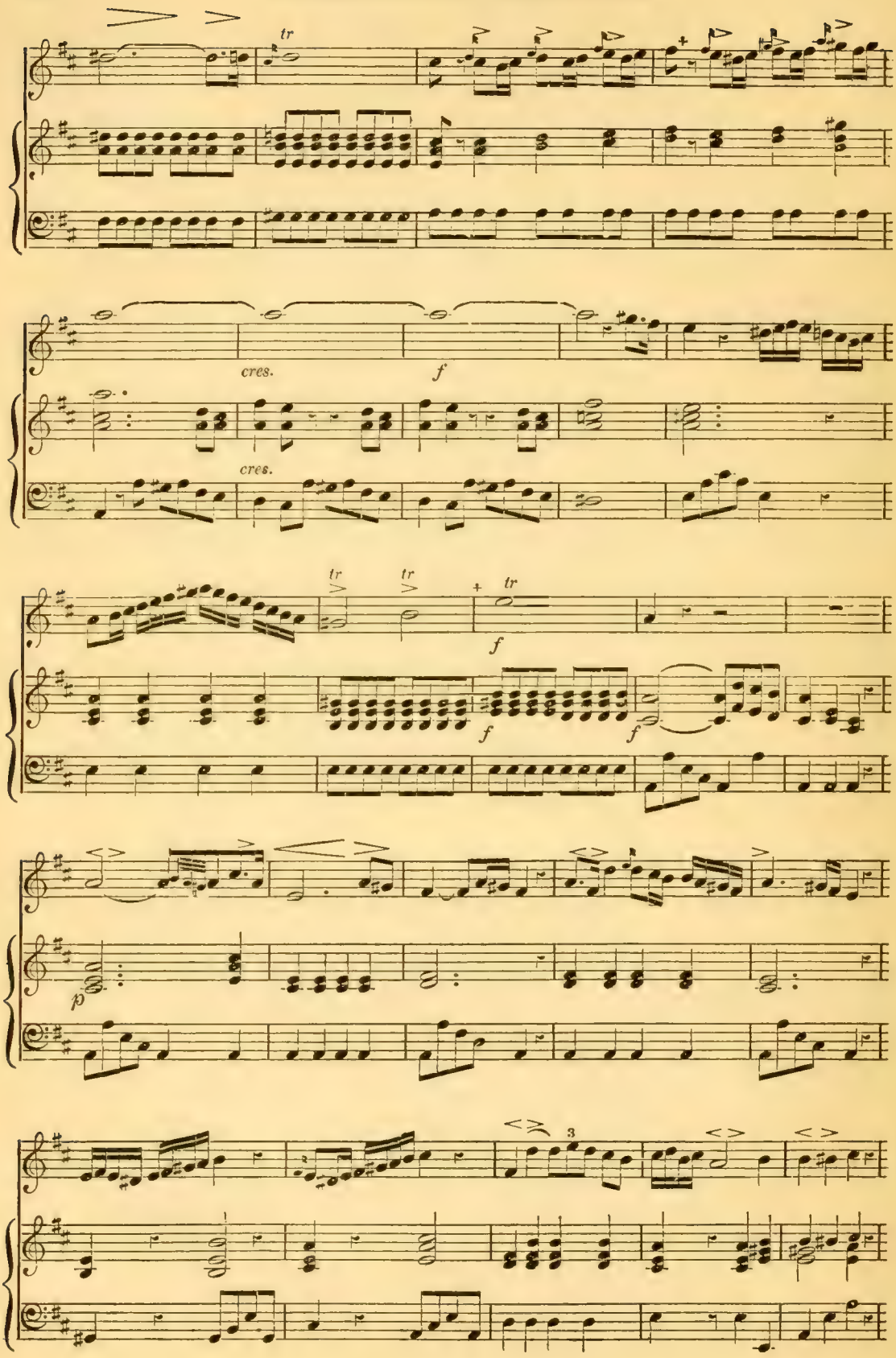

No. 3.
Andante cantabile.
Bordogni.
Voice.
dolce con espressione.
Piano.
dolce.

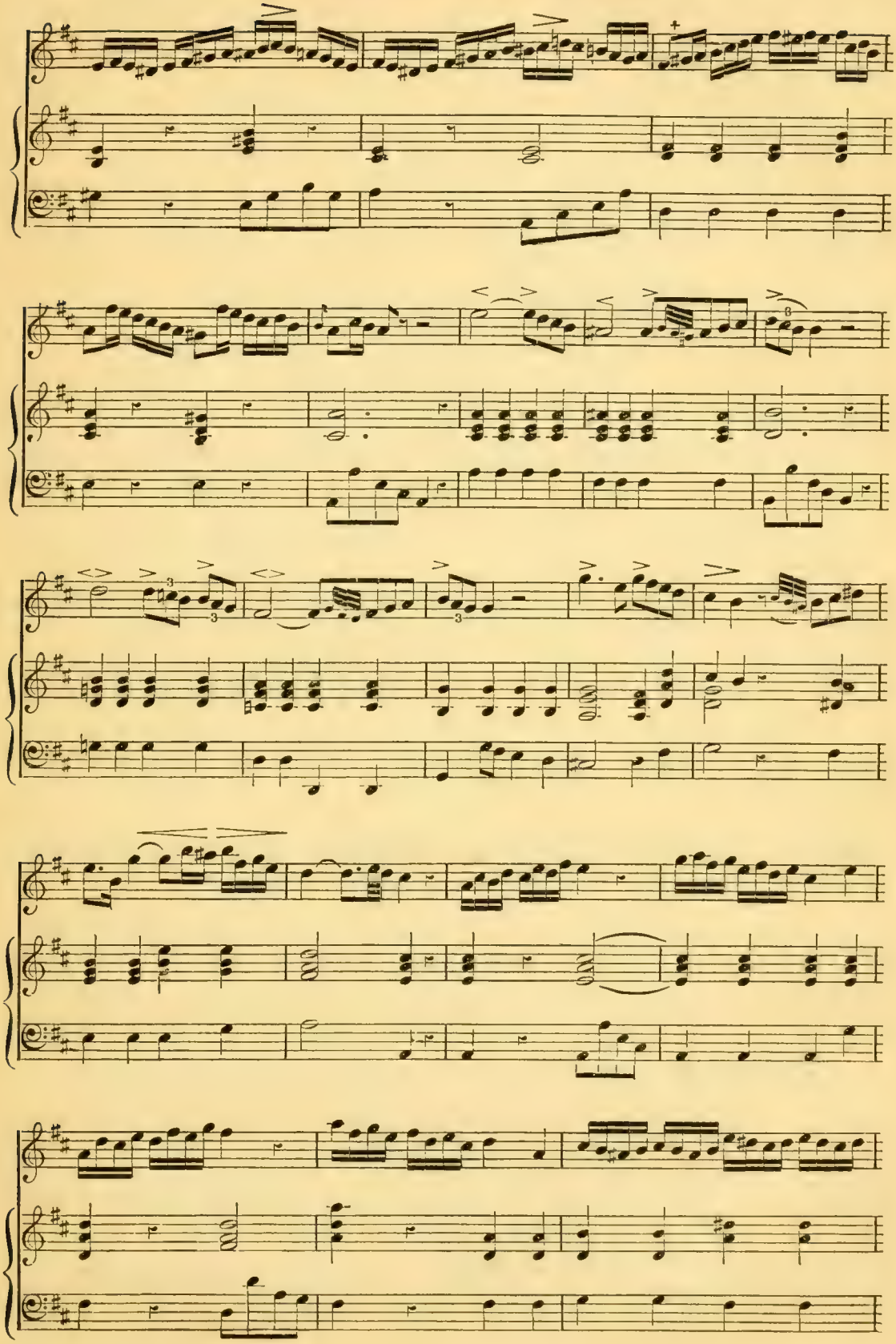

No. 4. Sempre legato.
CRESCENTINI.
VOICE.
Adagio.
PIANO.
p
tr

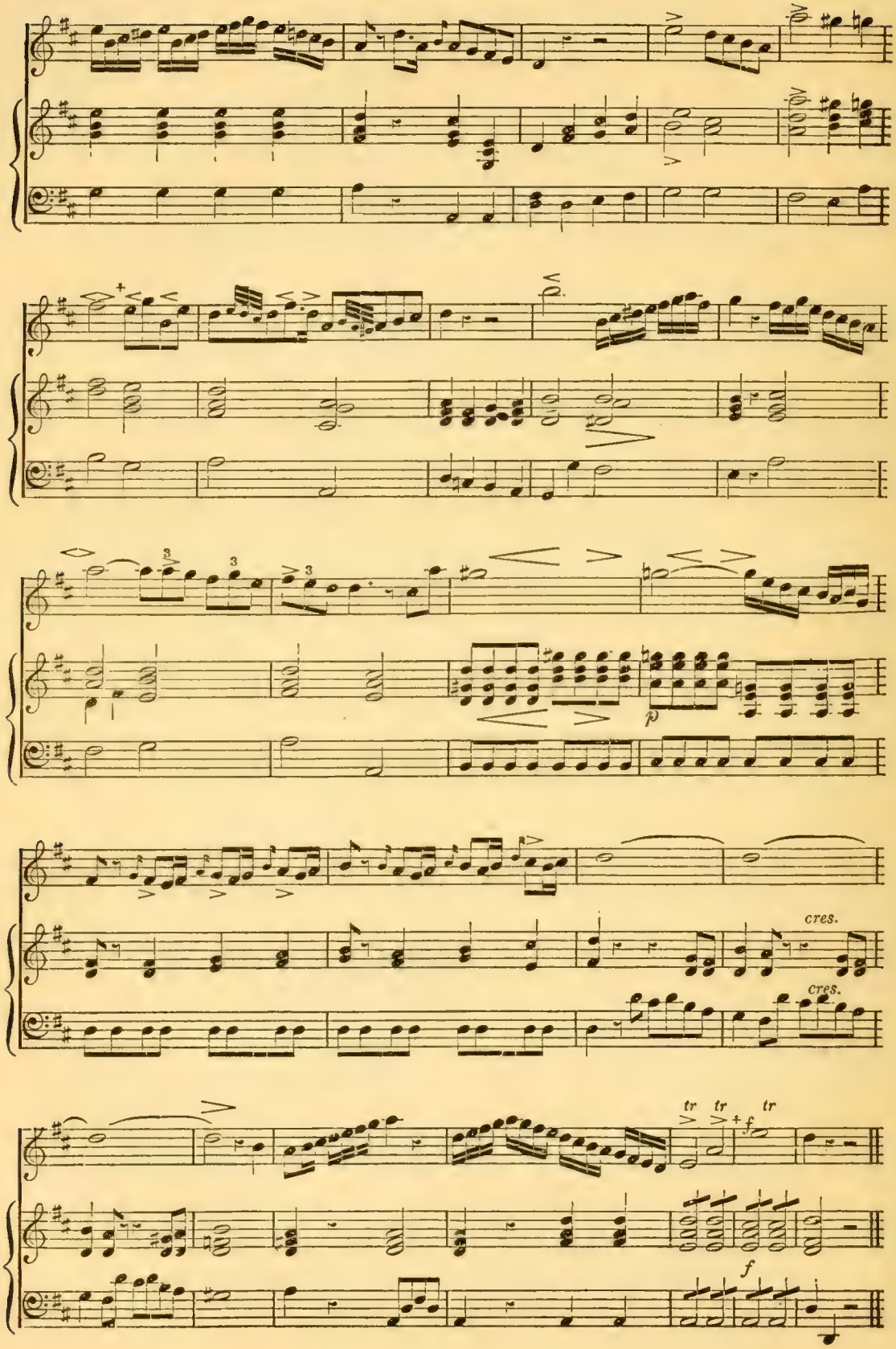

tr
f
p
tr


No. 5. Sempre legato.
Crescentini.
Voice.
Allegro maestoso.
Piano.
p

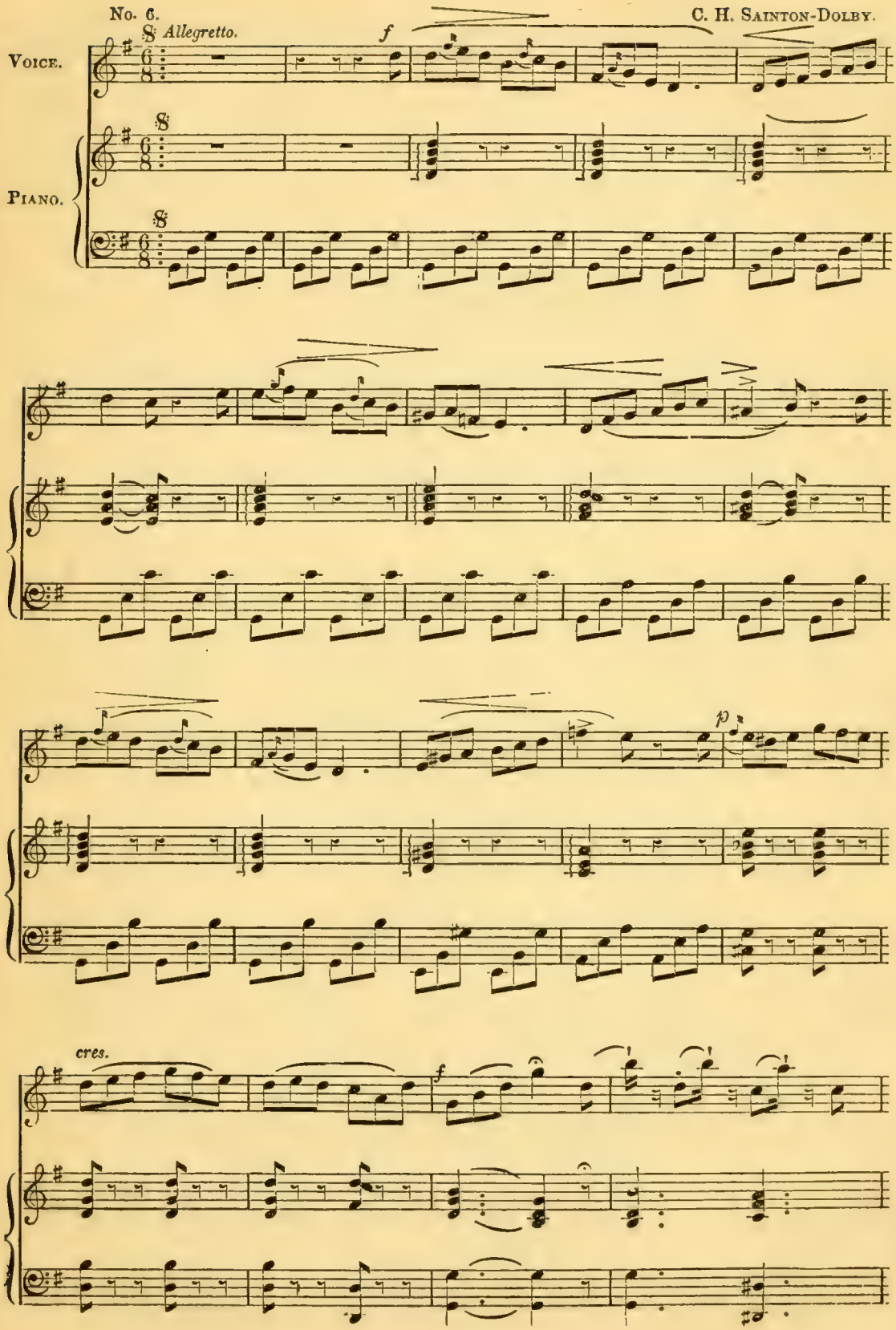

cres.
p

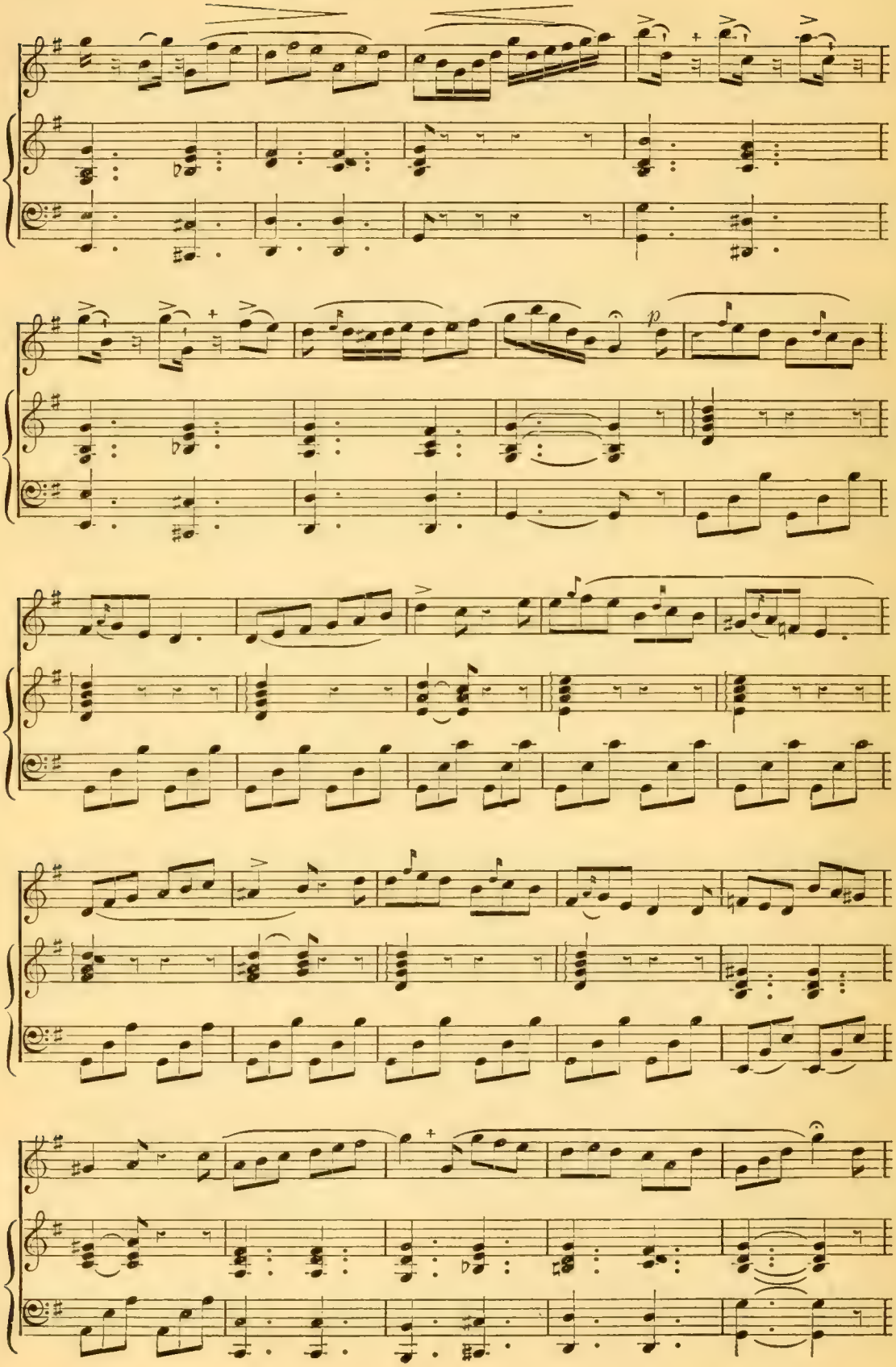

tr
cres.
f
cres.
tr
tr
tr
f
f
f
p
3

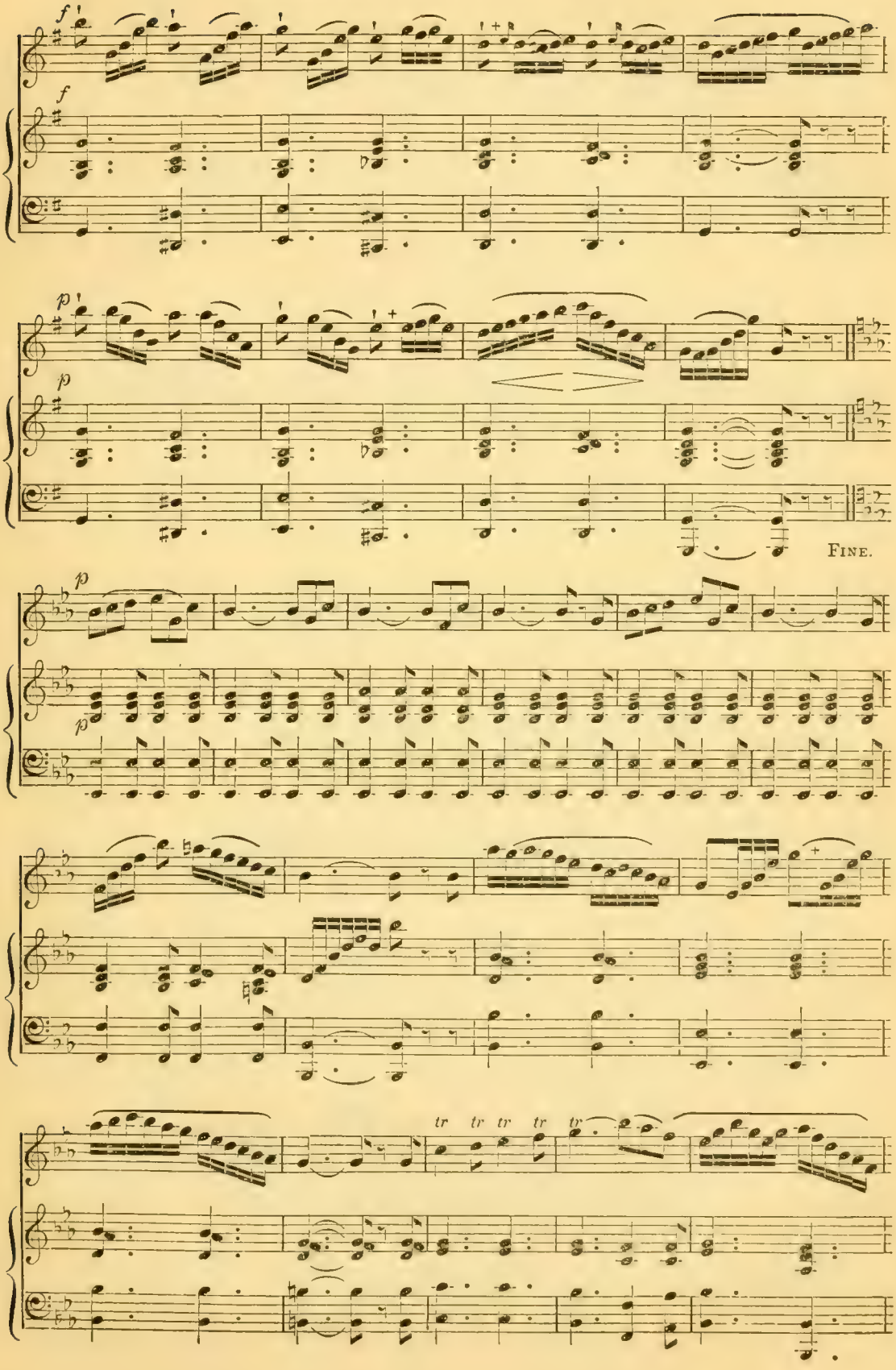


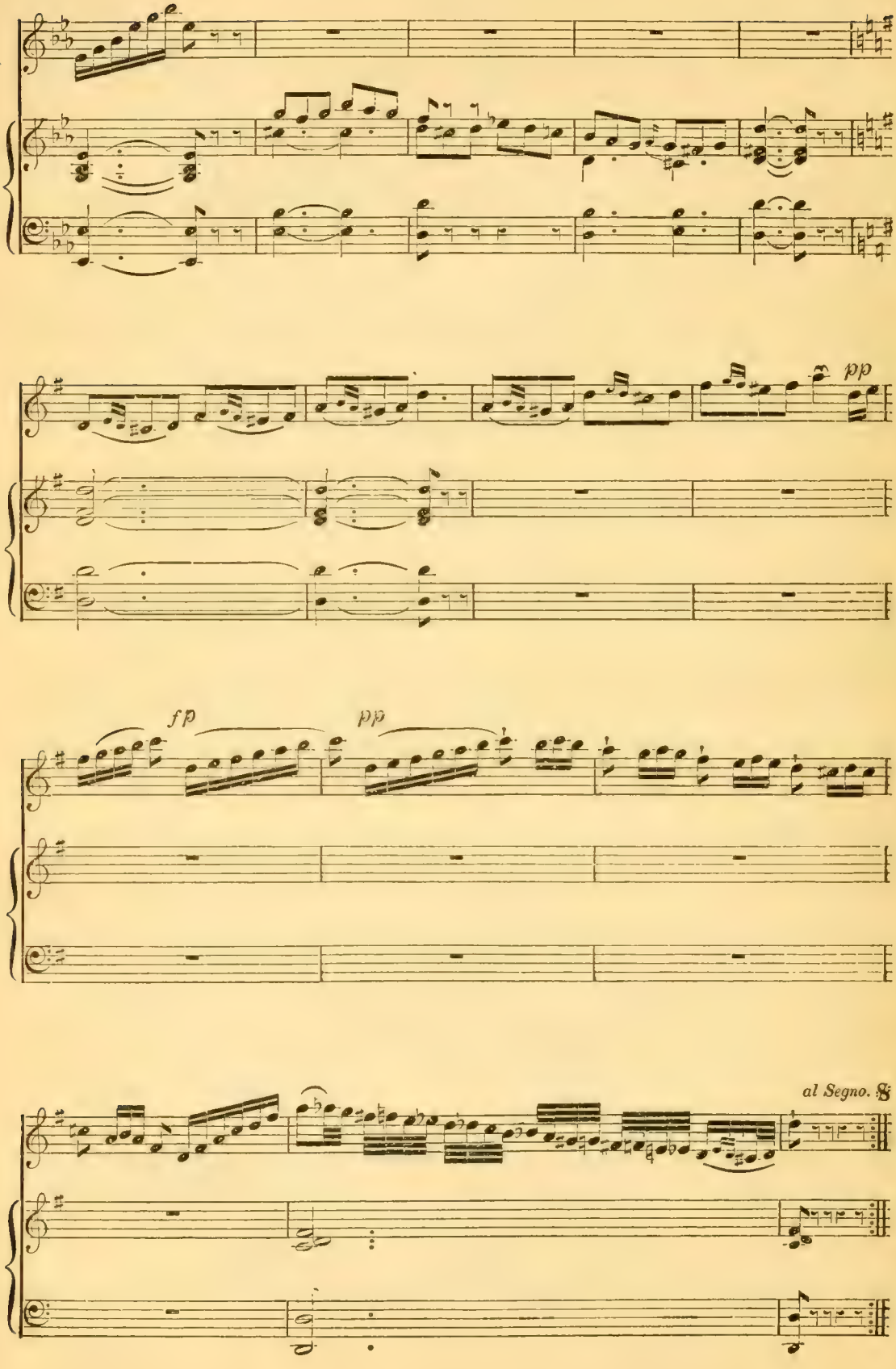

p
cres.
cres.
tr
tr
tr
f
f

No. 6. C. H. Sainton-Dolby.

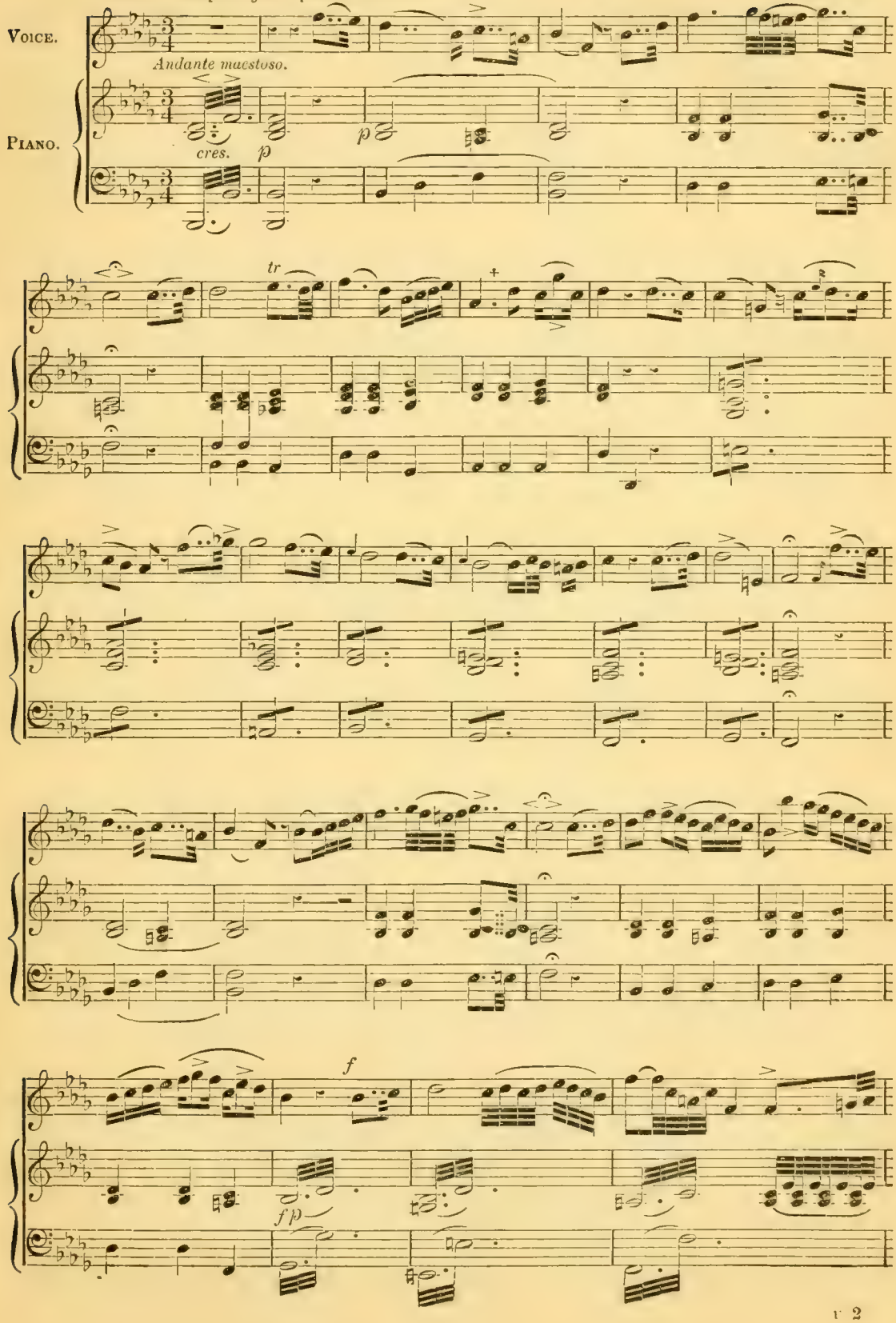


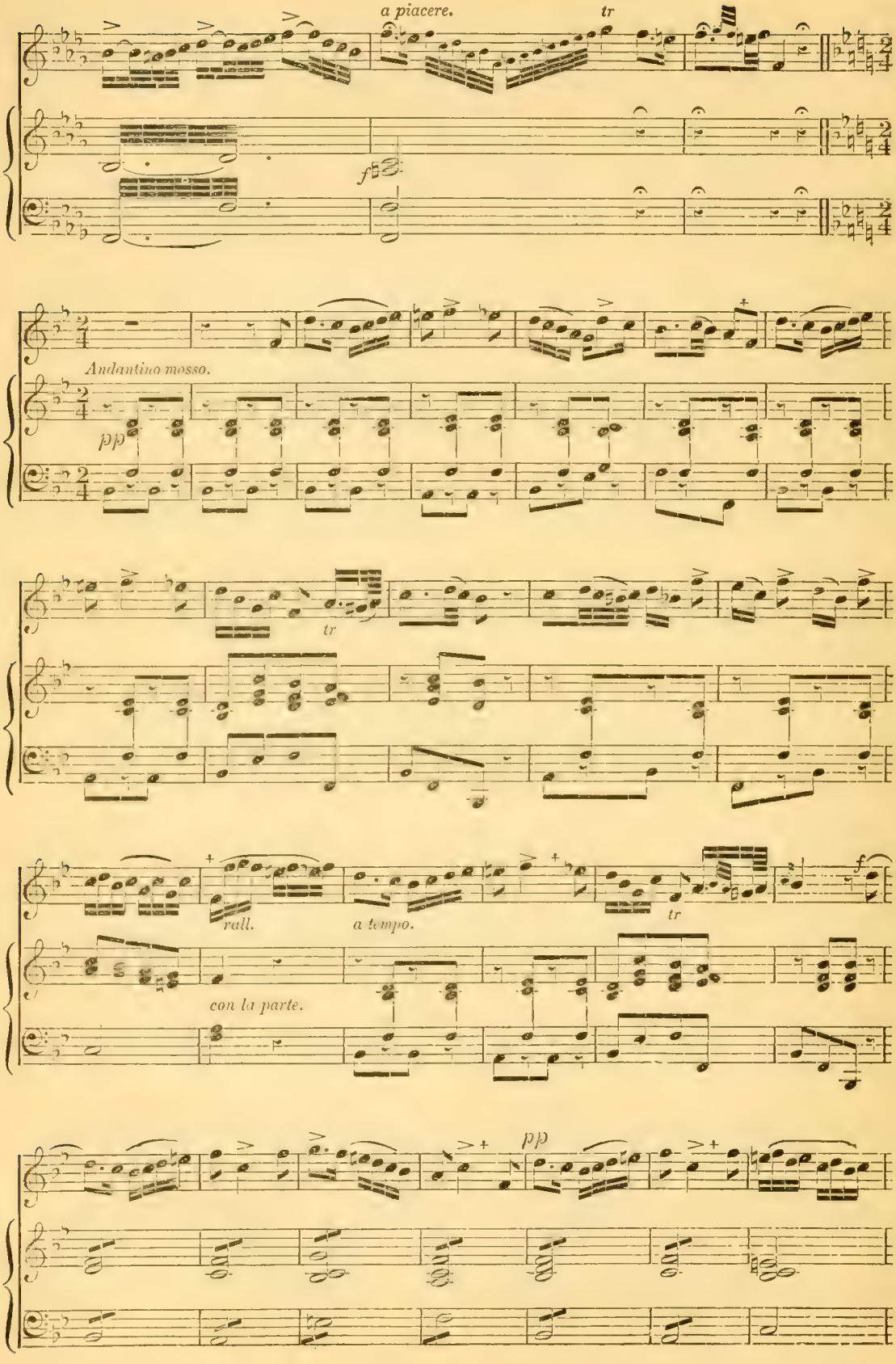

p

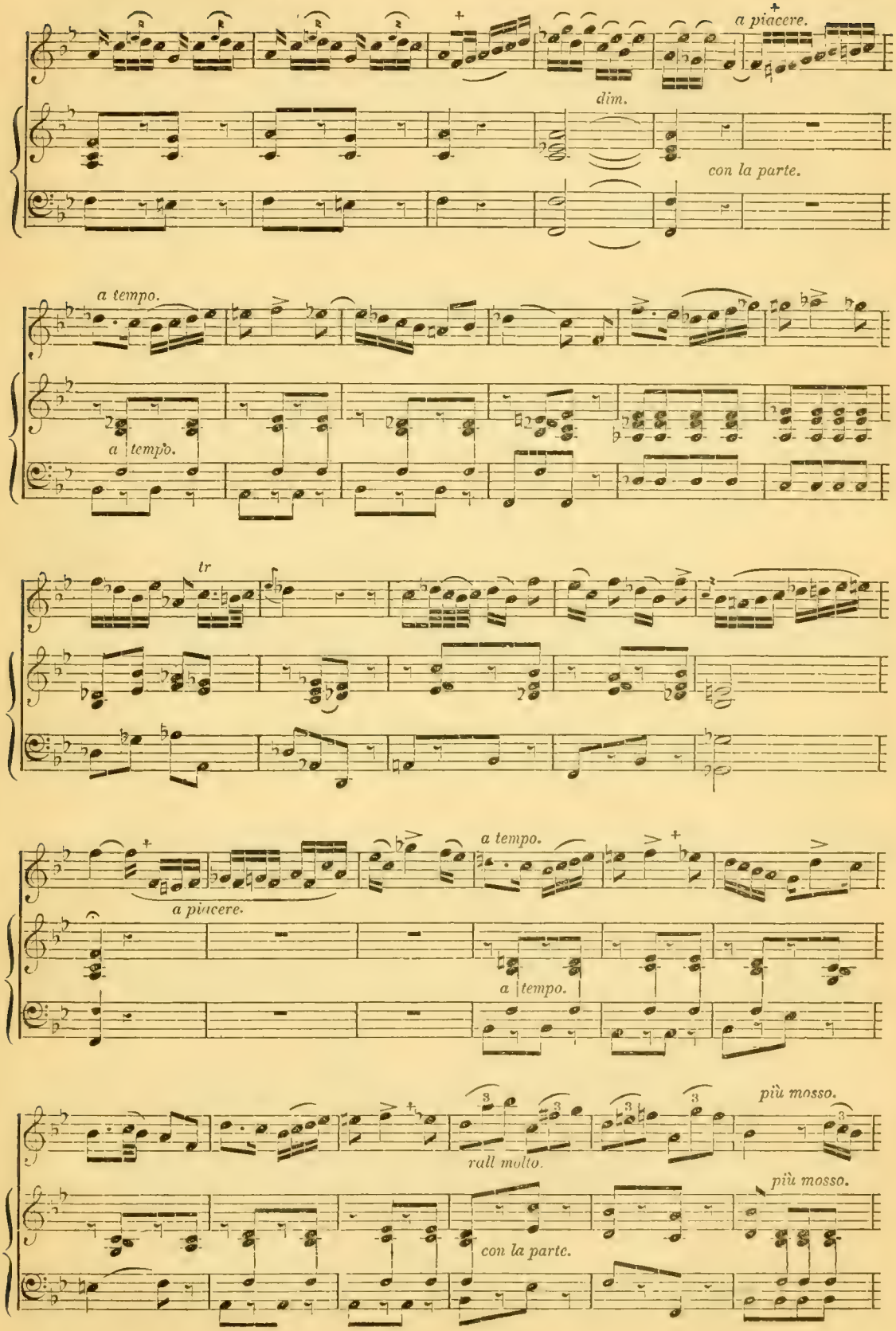

f
f
p
p
FINE.
p
p
tr tr tr tr tr

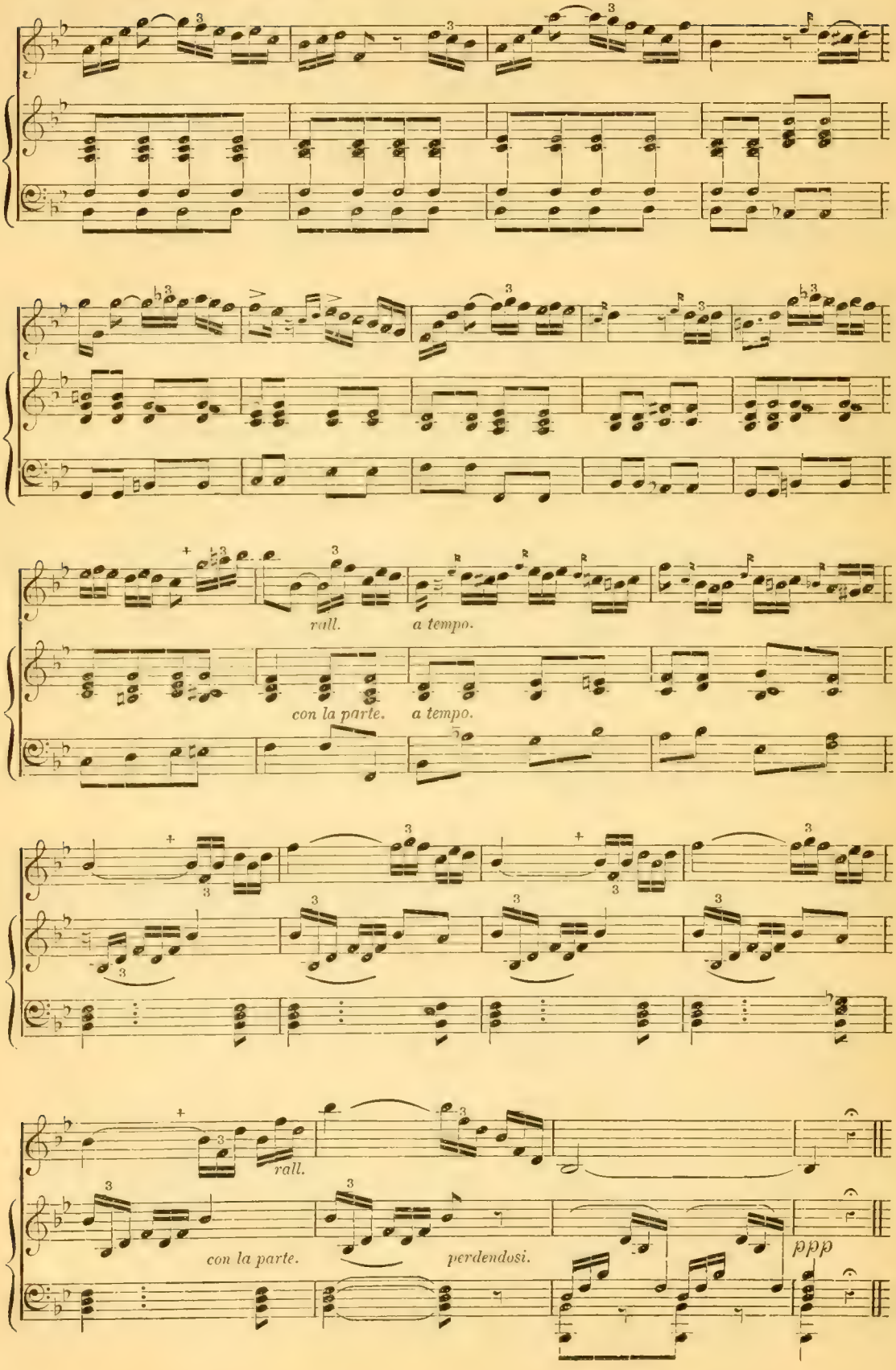

pp
fp
pp
al Segno.

No. 7. *Sempre legato e portando la voce.* BORDOGNI.




a piacere.
tr
Andantino mosso.
pp
tr
rall.
a tempo.
tr
con la parte.
pp


a piacere.
dim.
con la parte.
a tempo.
a tempo.
tr
a tempo.
a piacere.
a tempo.
più mosso.
rall molto.
più mosso.
con la parte.


rall.
a tempo.
con la parte.
a tempo.
rall.
con la parte.
perdendosi.
ppp

No. 8. BORDOGNI.

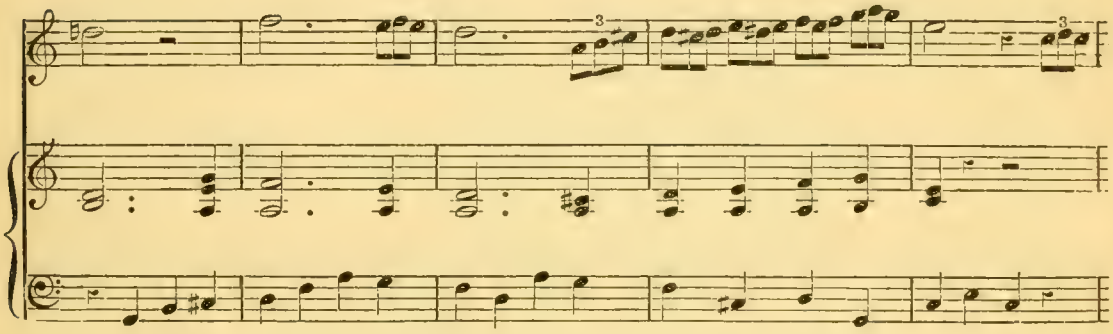
Sempre legato e portando la voce.

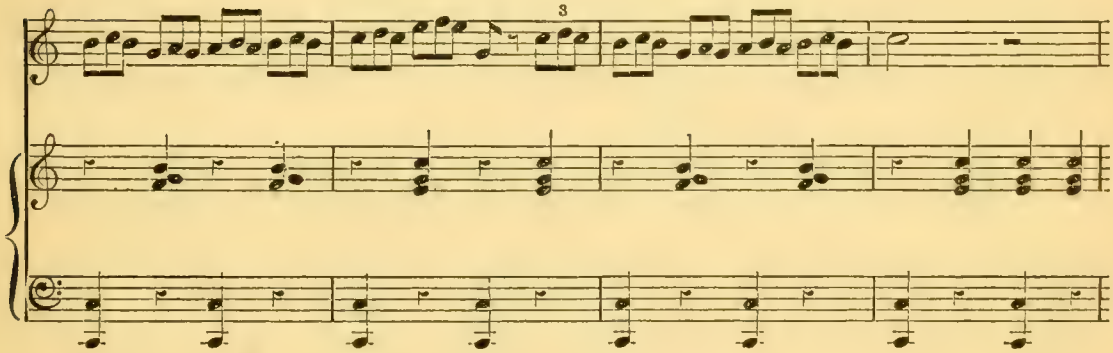
VOICE.

Allegro.

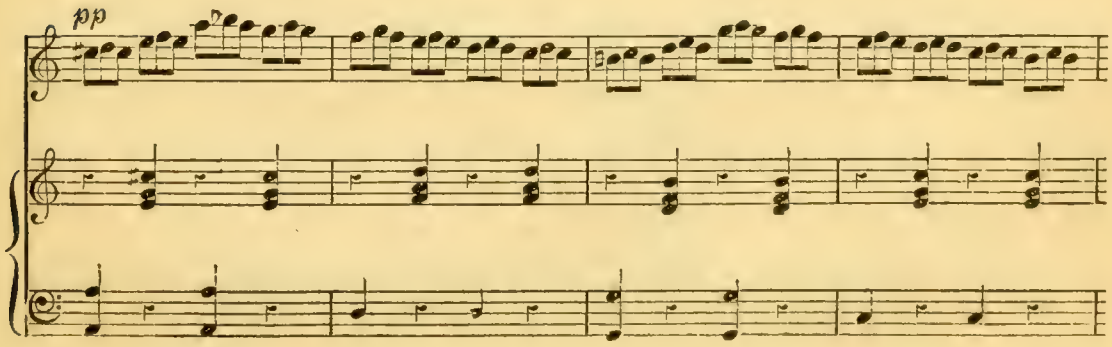
PIANO.

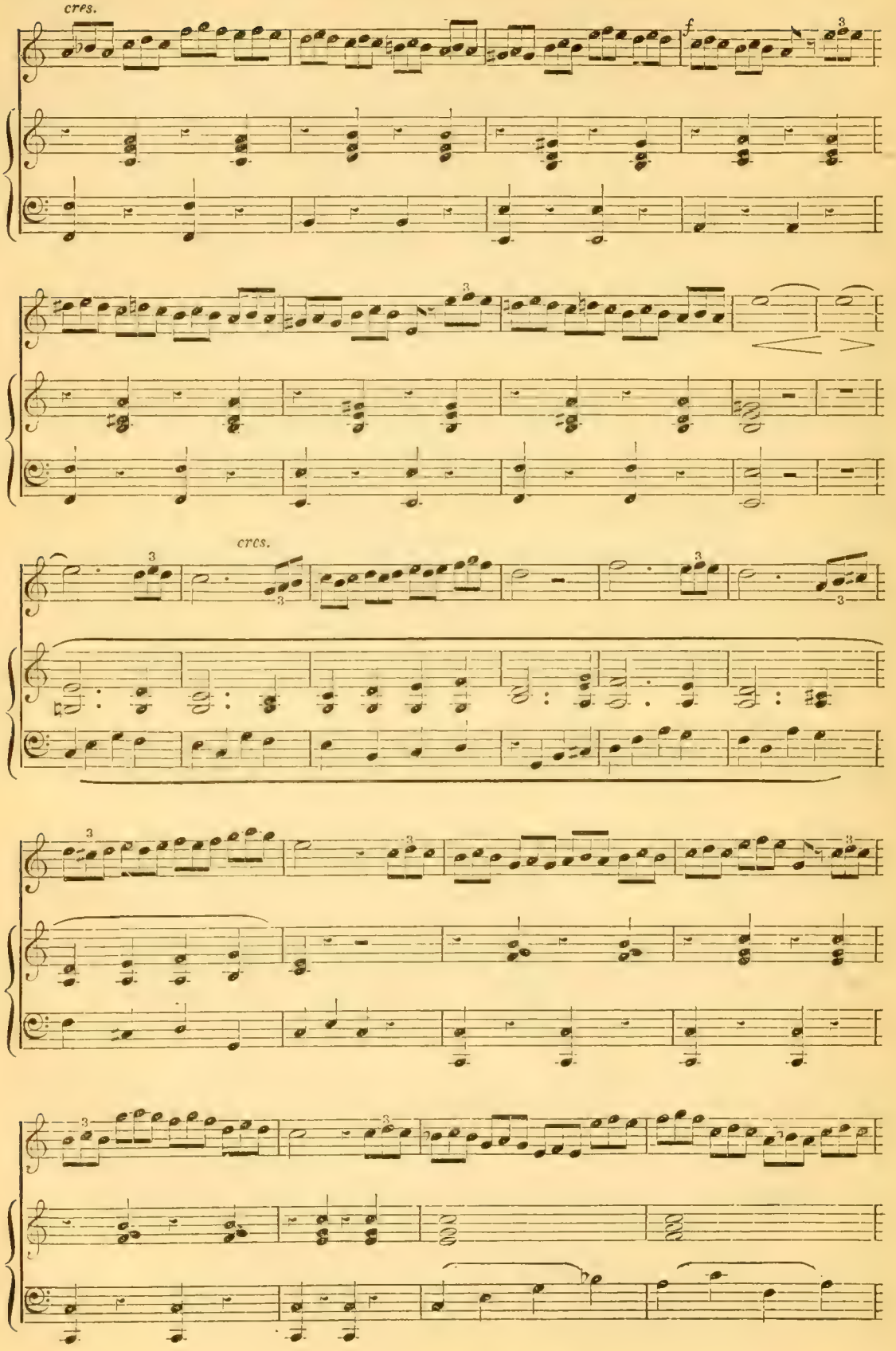
p

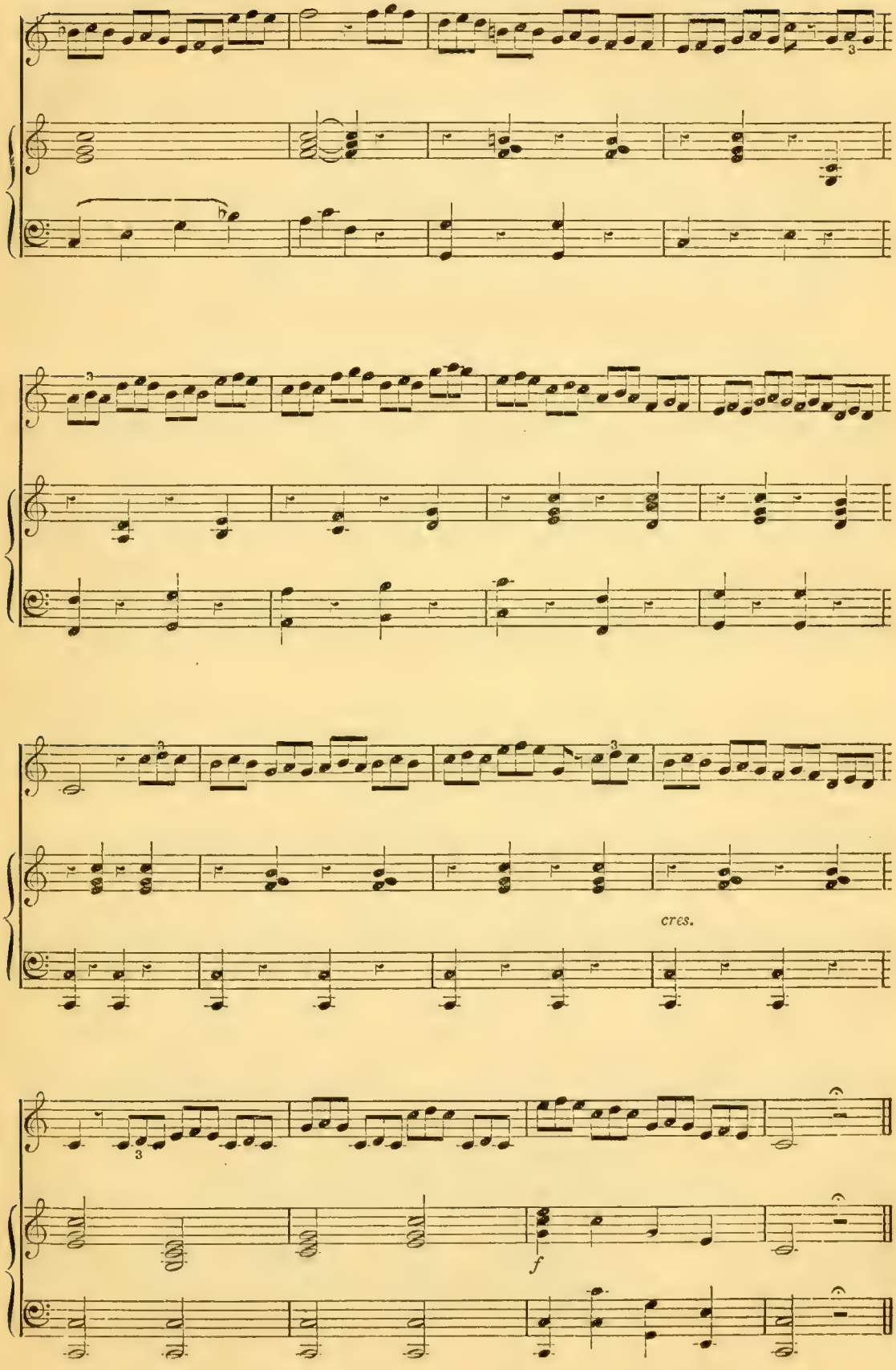




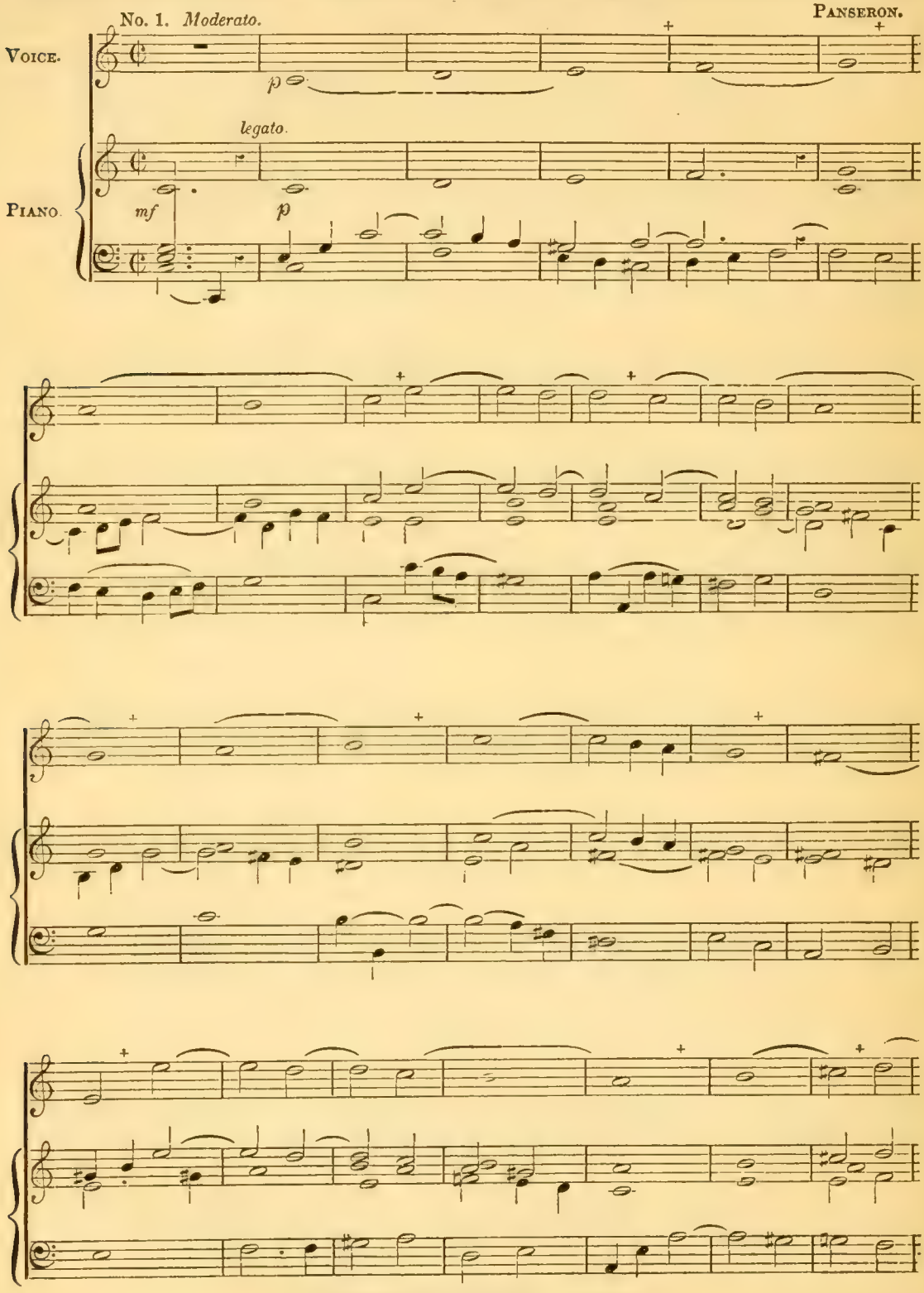
pp



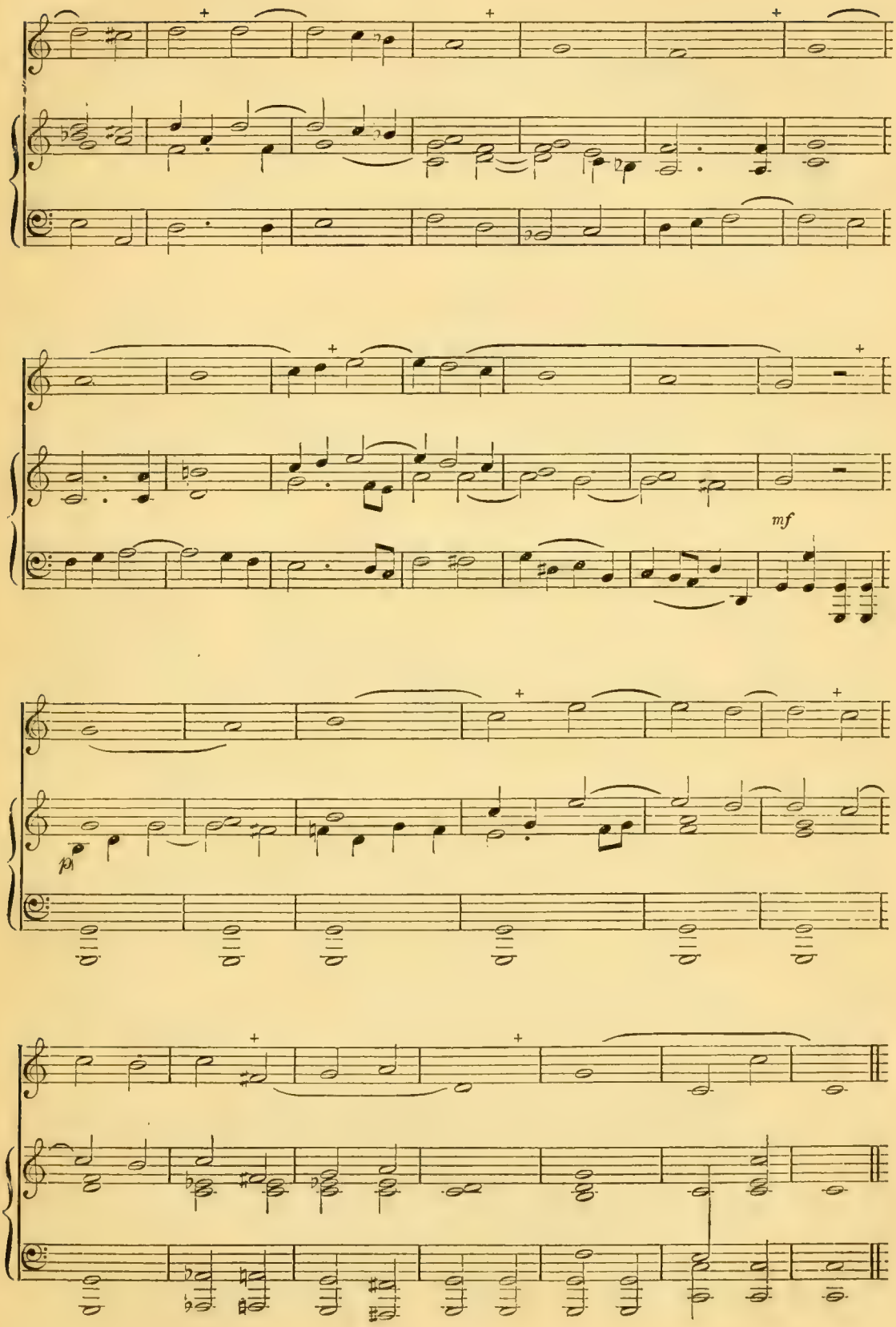

cres.
f
cres.


cres.
f

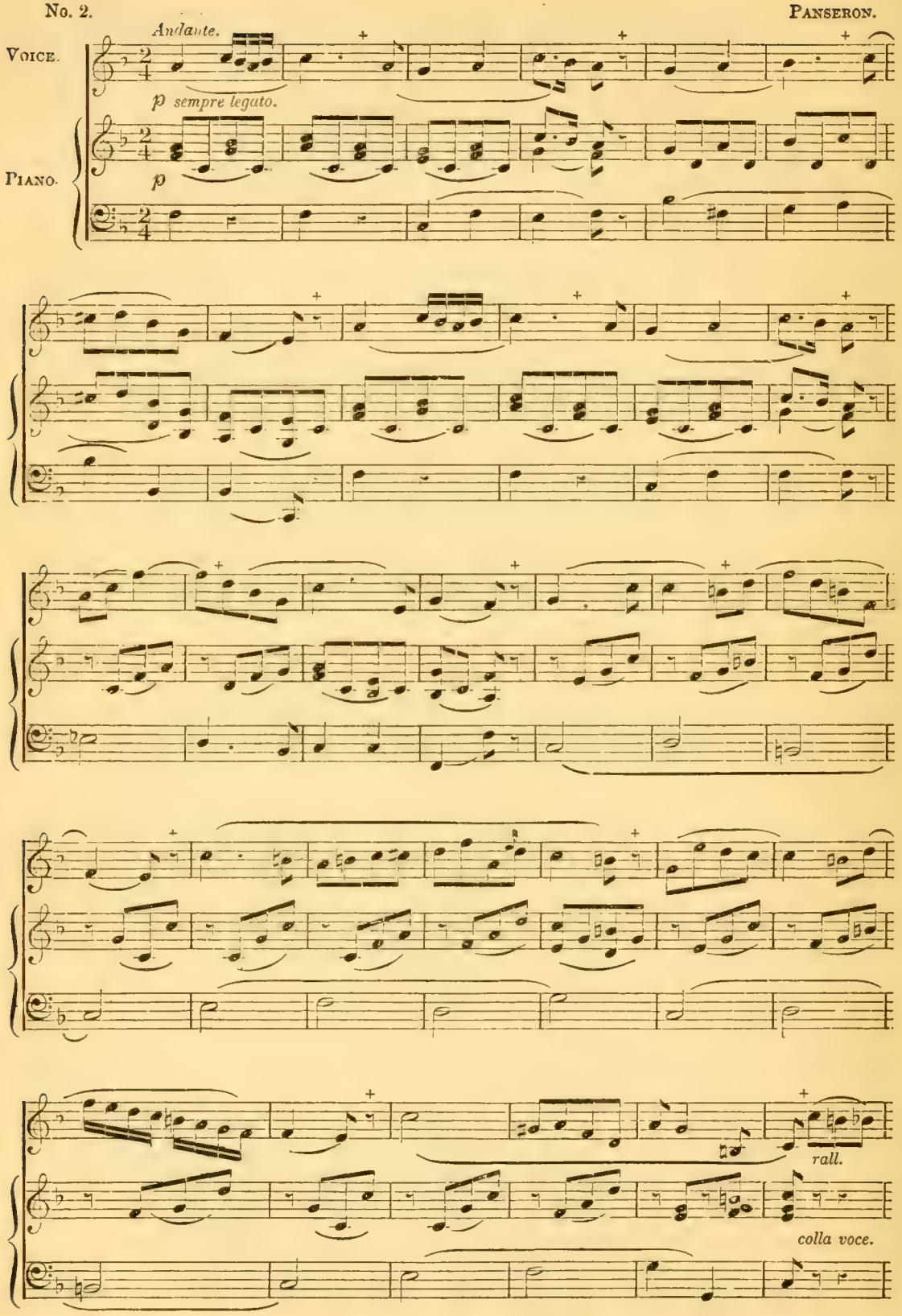
EIGHT PROGRESSIVE EXERCISES FOR THE MEZZO-SOPRANO VOICE.

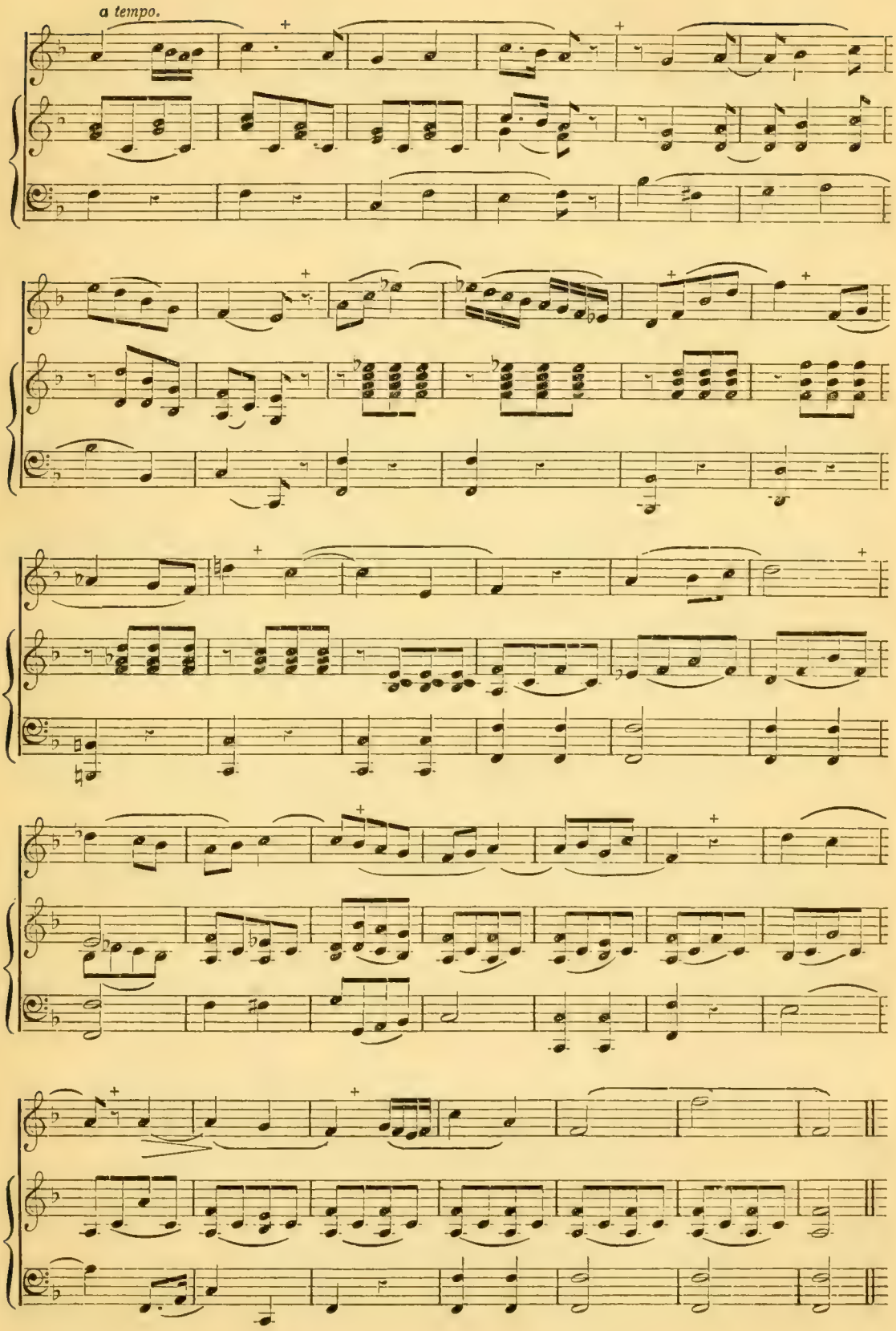


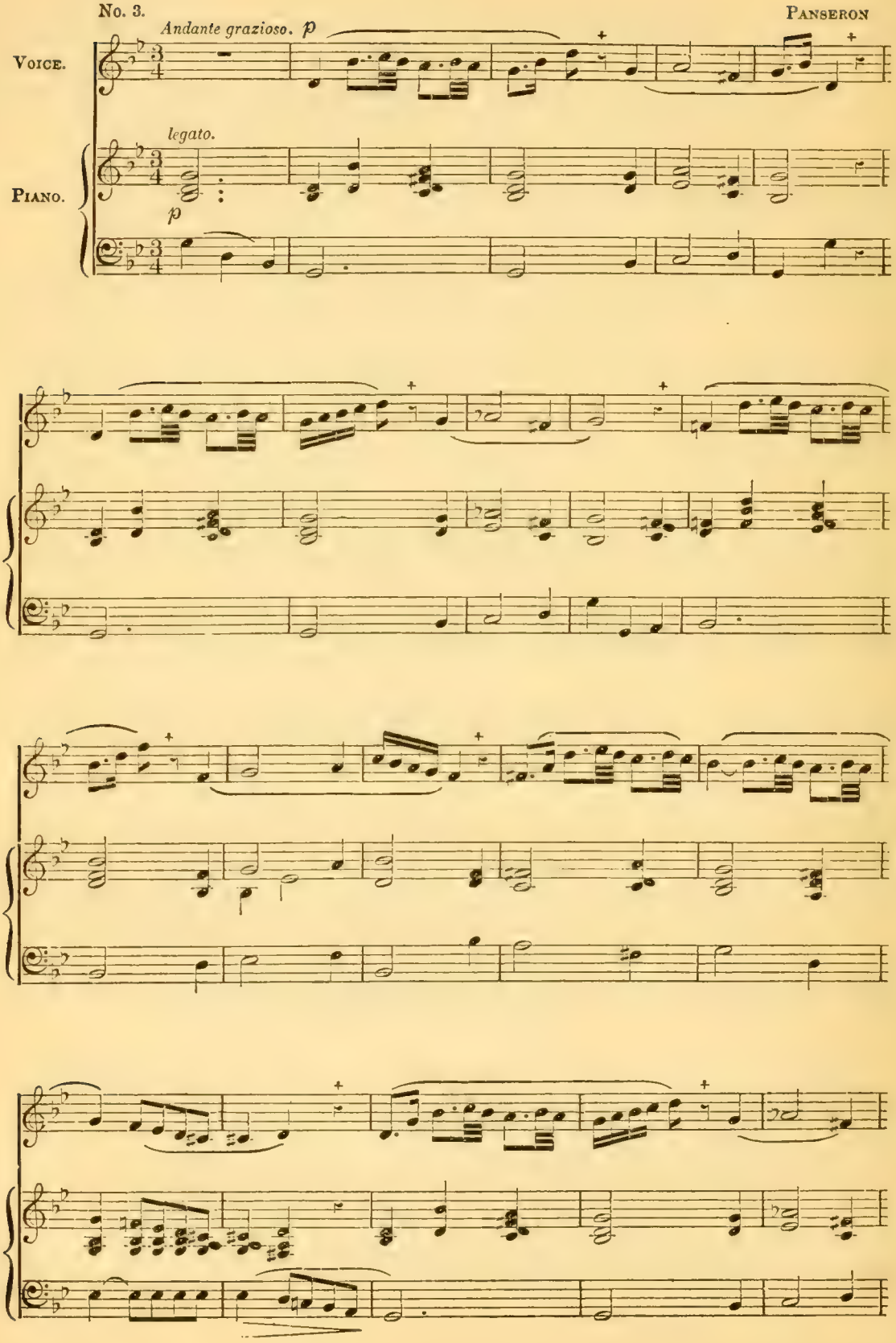
* Take breath where the sign (+) is placed.

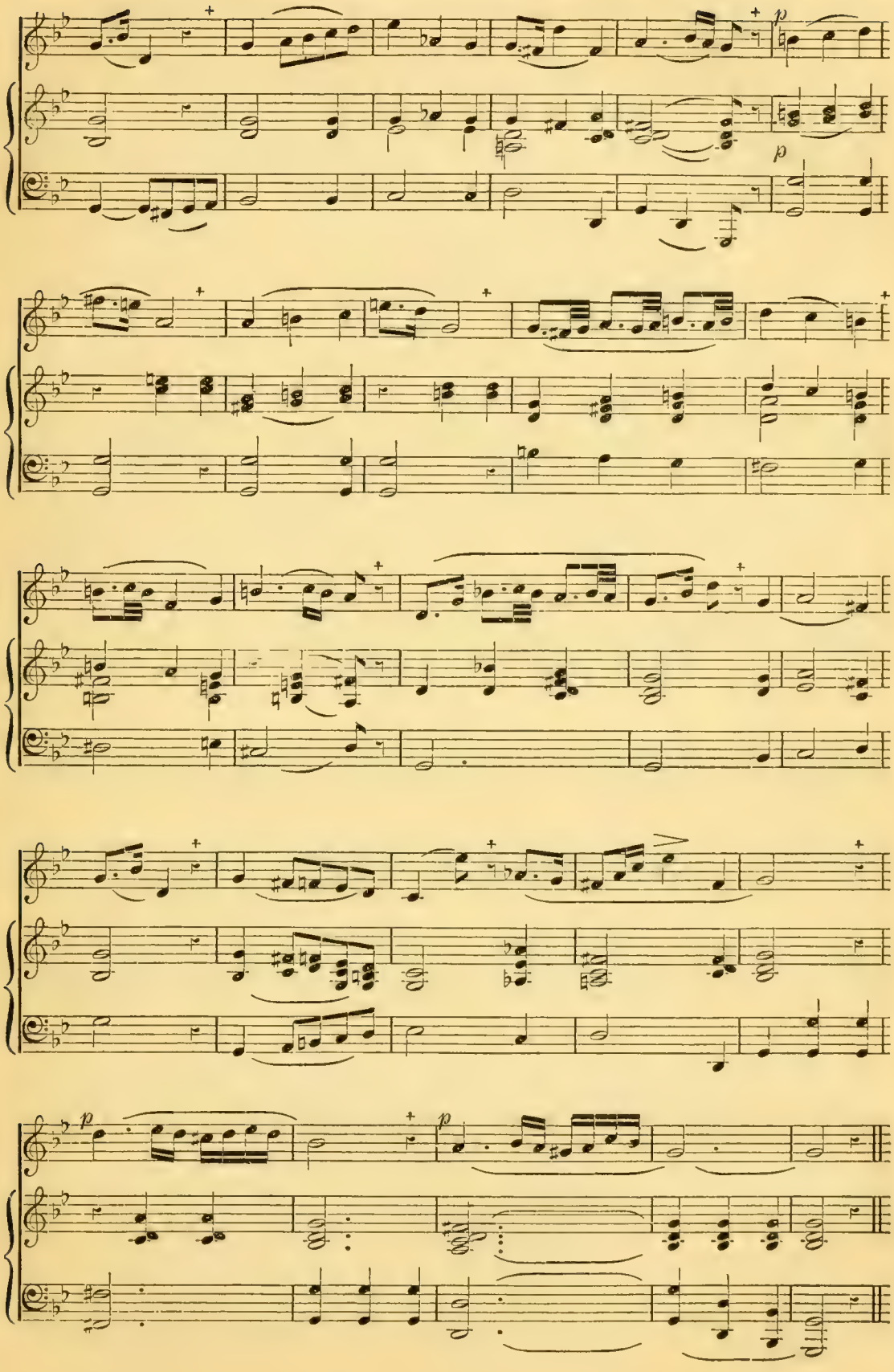

mf
p

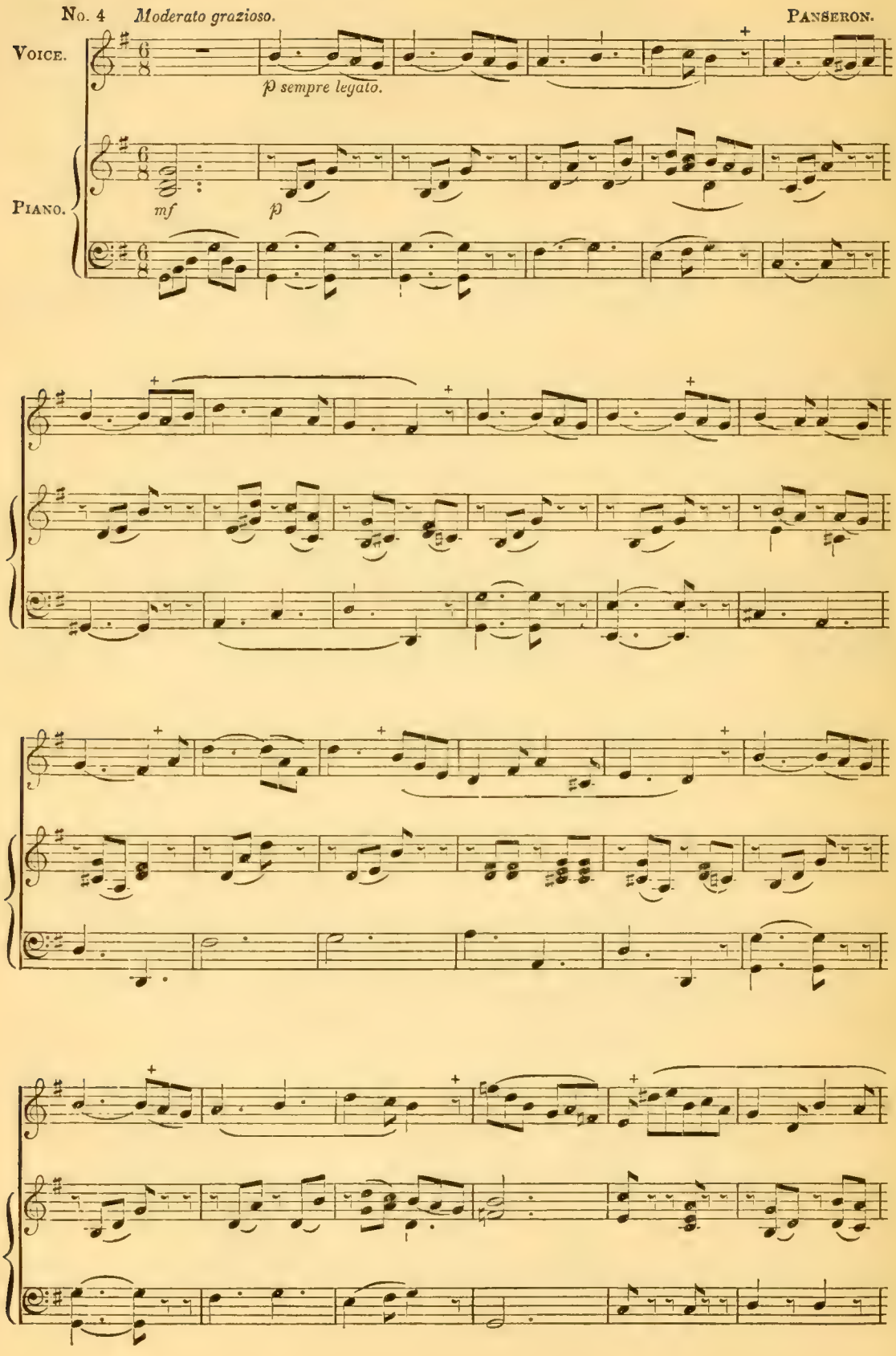
No. 2. PANSERON.

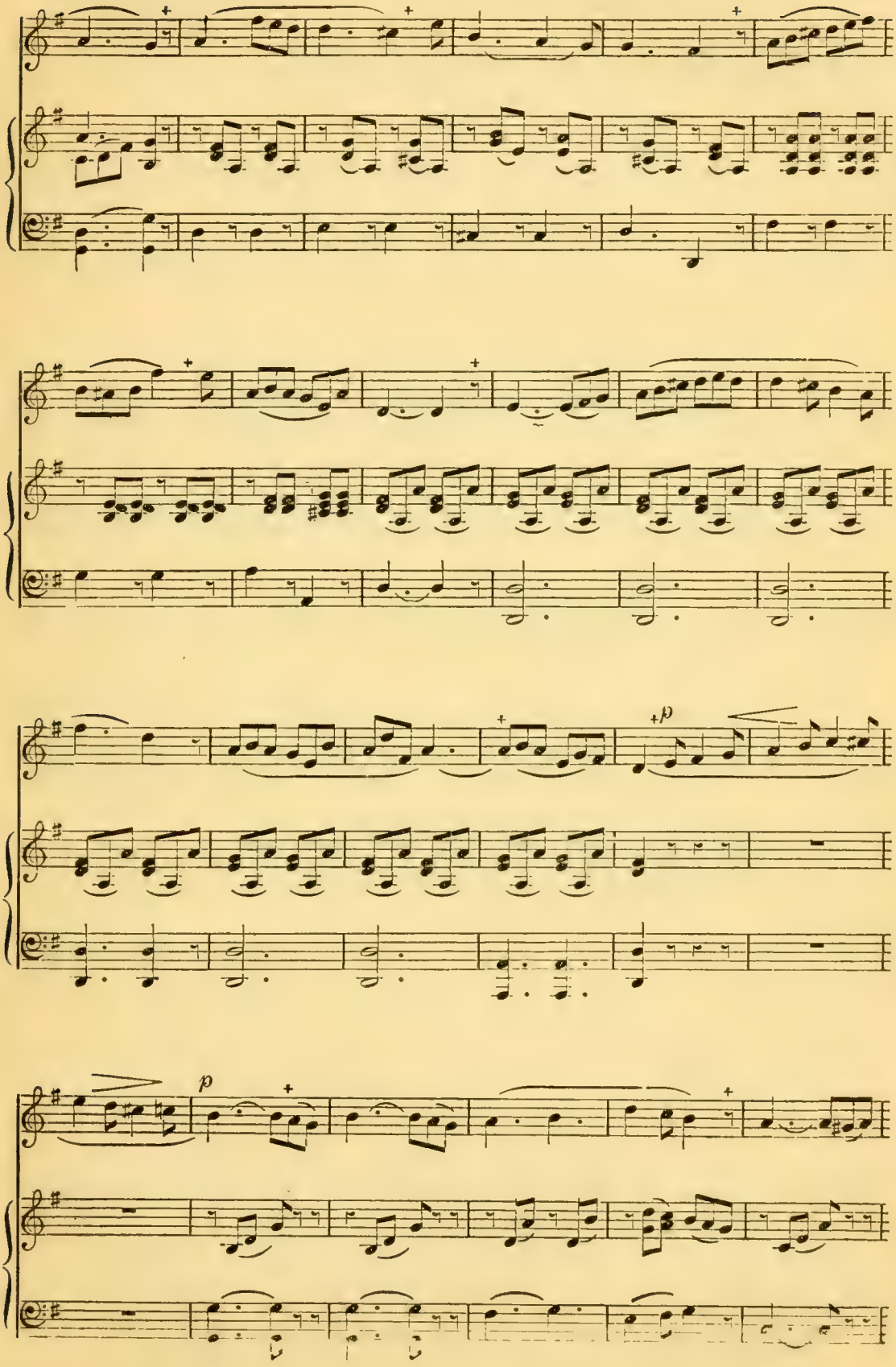


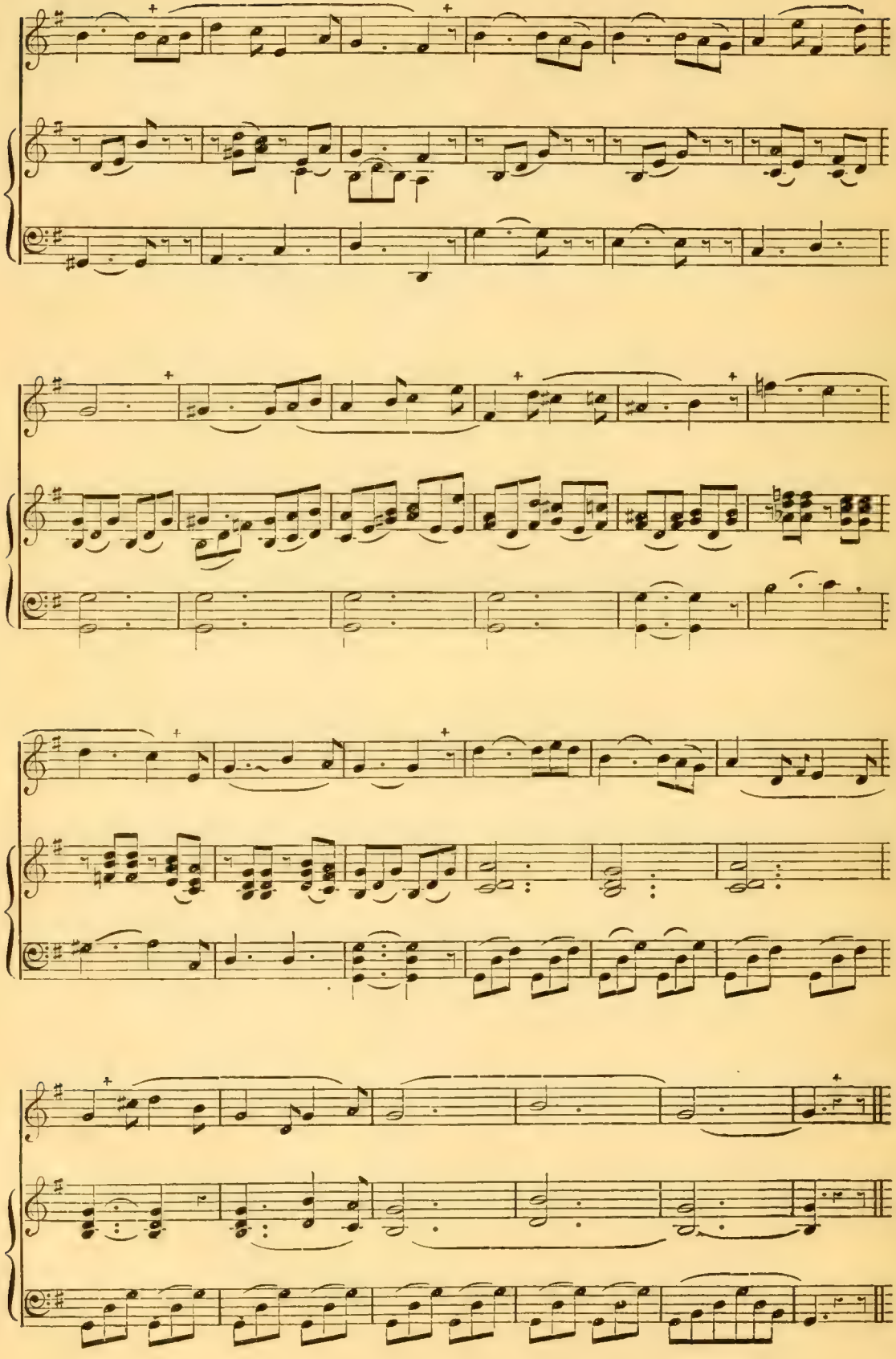

a tempo.

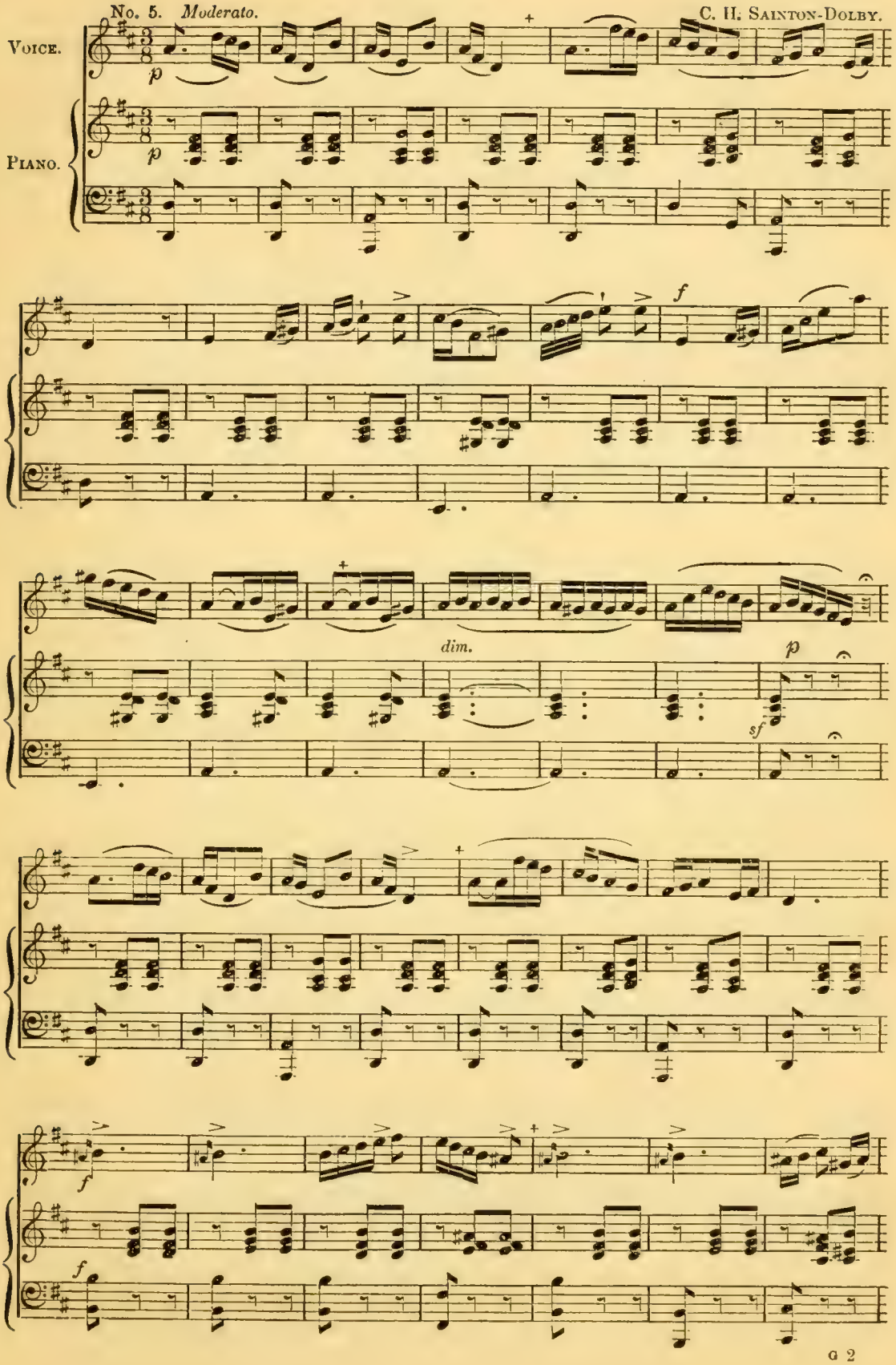

No. 3.
PANSERON
Andante grazioso. p
VOICE.
legato.
PIANO.
p

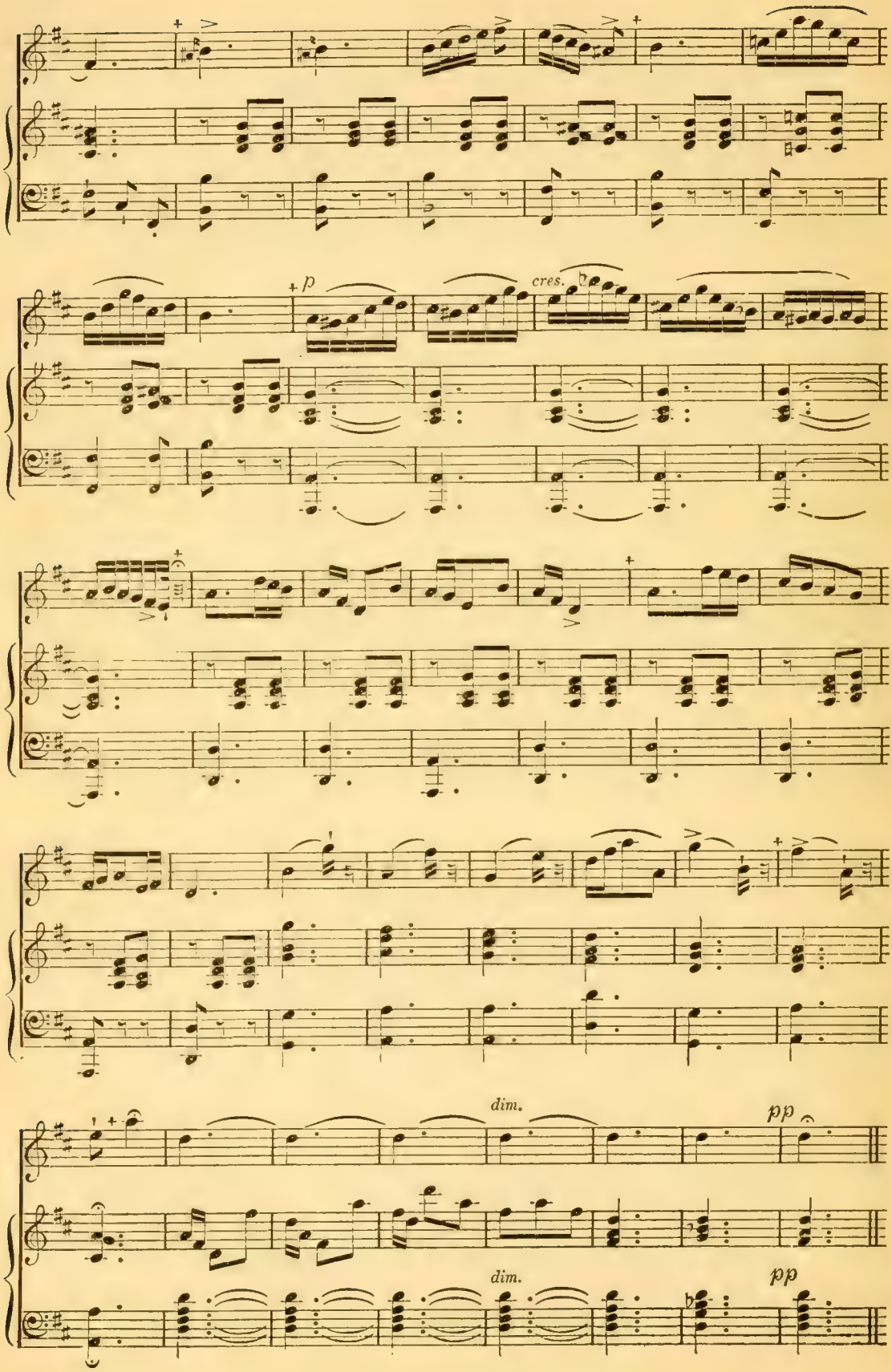

p
p
p
p

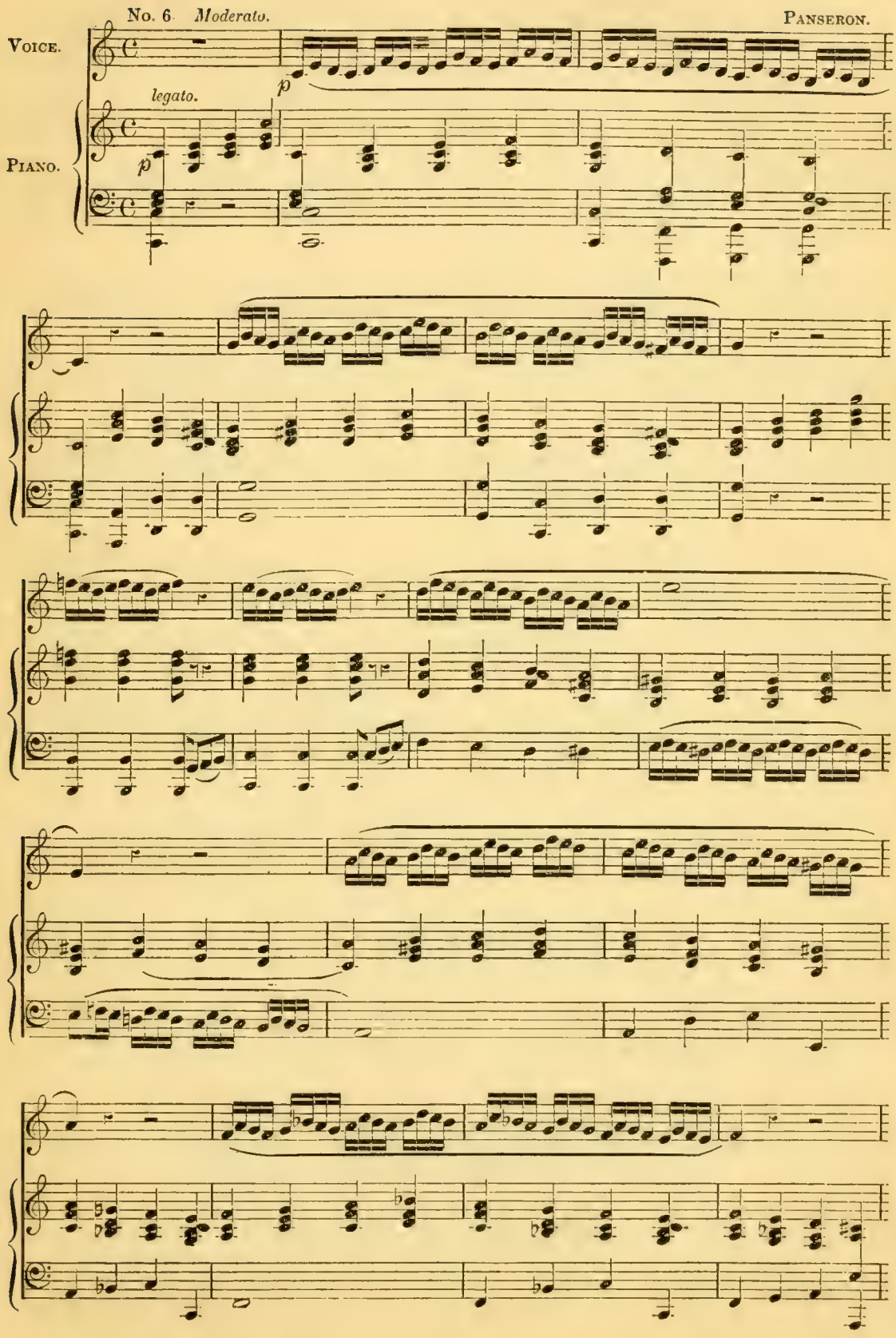

No. 4 Moderato grazioso.
Panseron.
Voice.
p sempre legato.
Piano.
mf
p

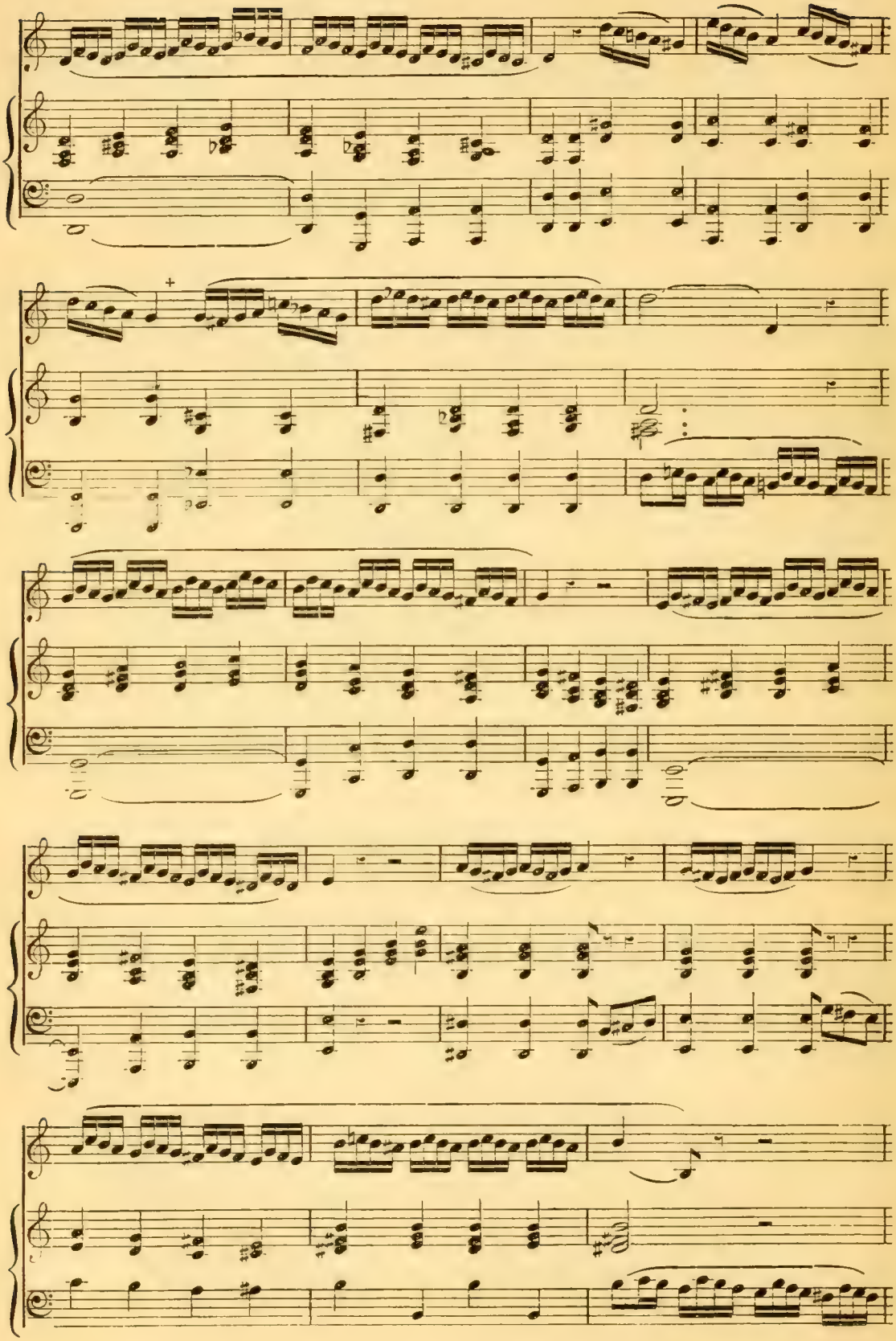

p
p

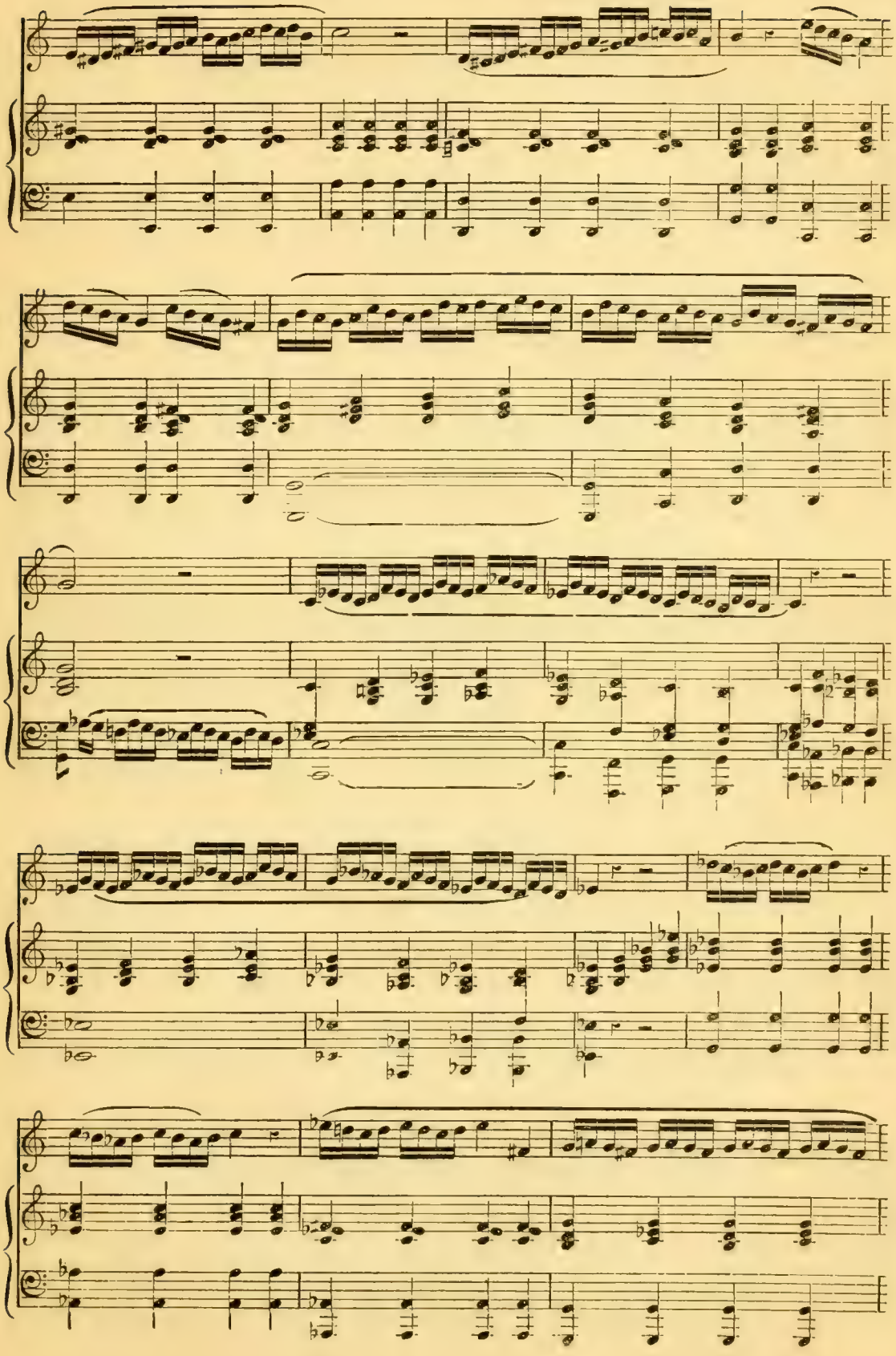


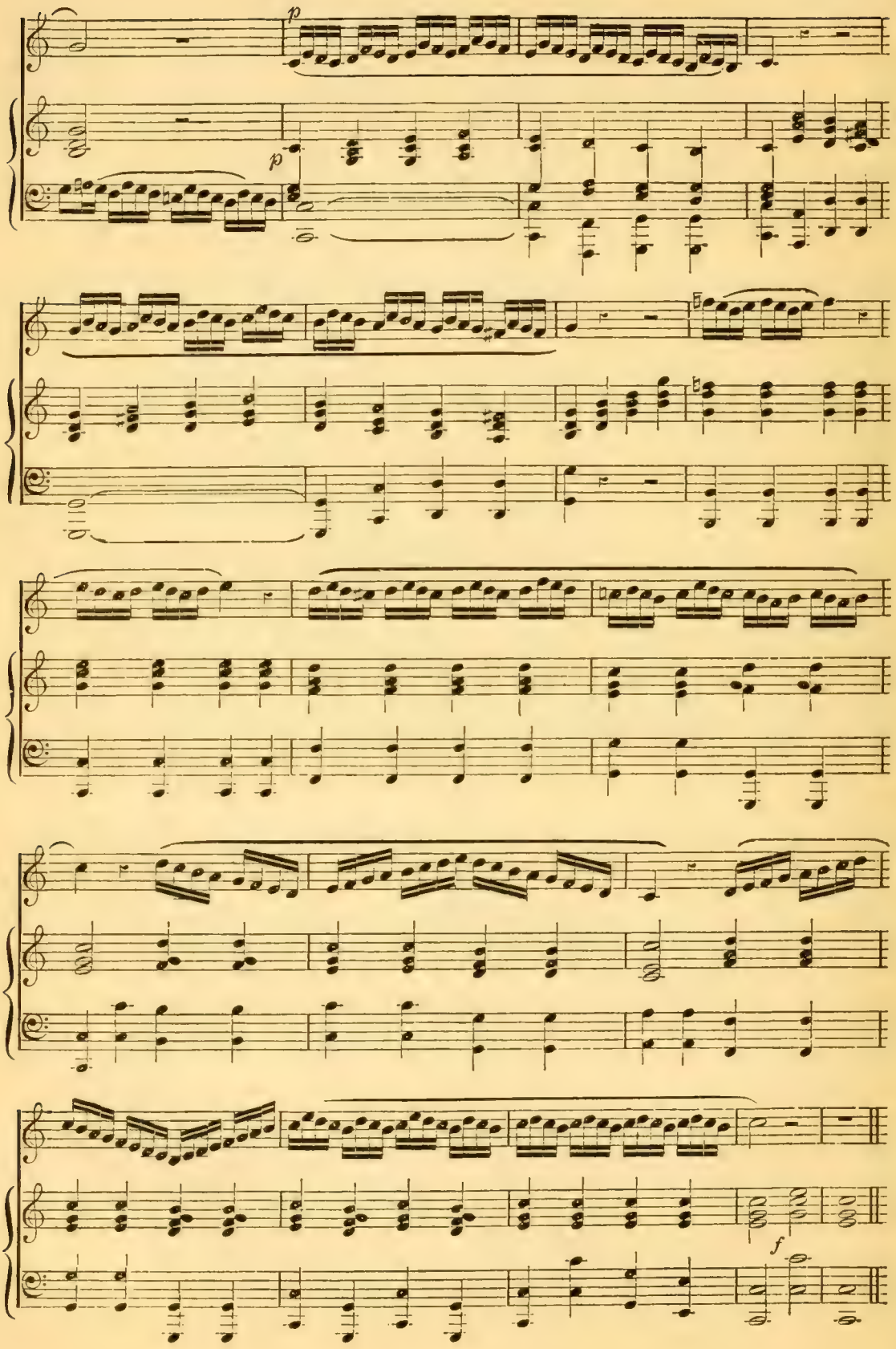

No. 5. Moderato.
C. H. Sainton-Dolby.
Voice.
Piano.
p
f
dim.
sf


p
cres.
dim.
pp
dim.
pp

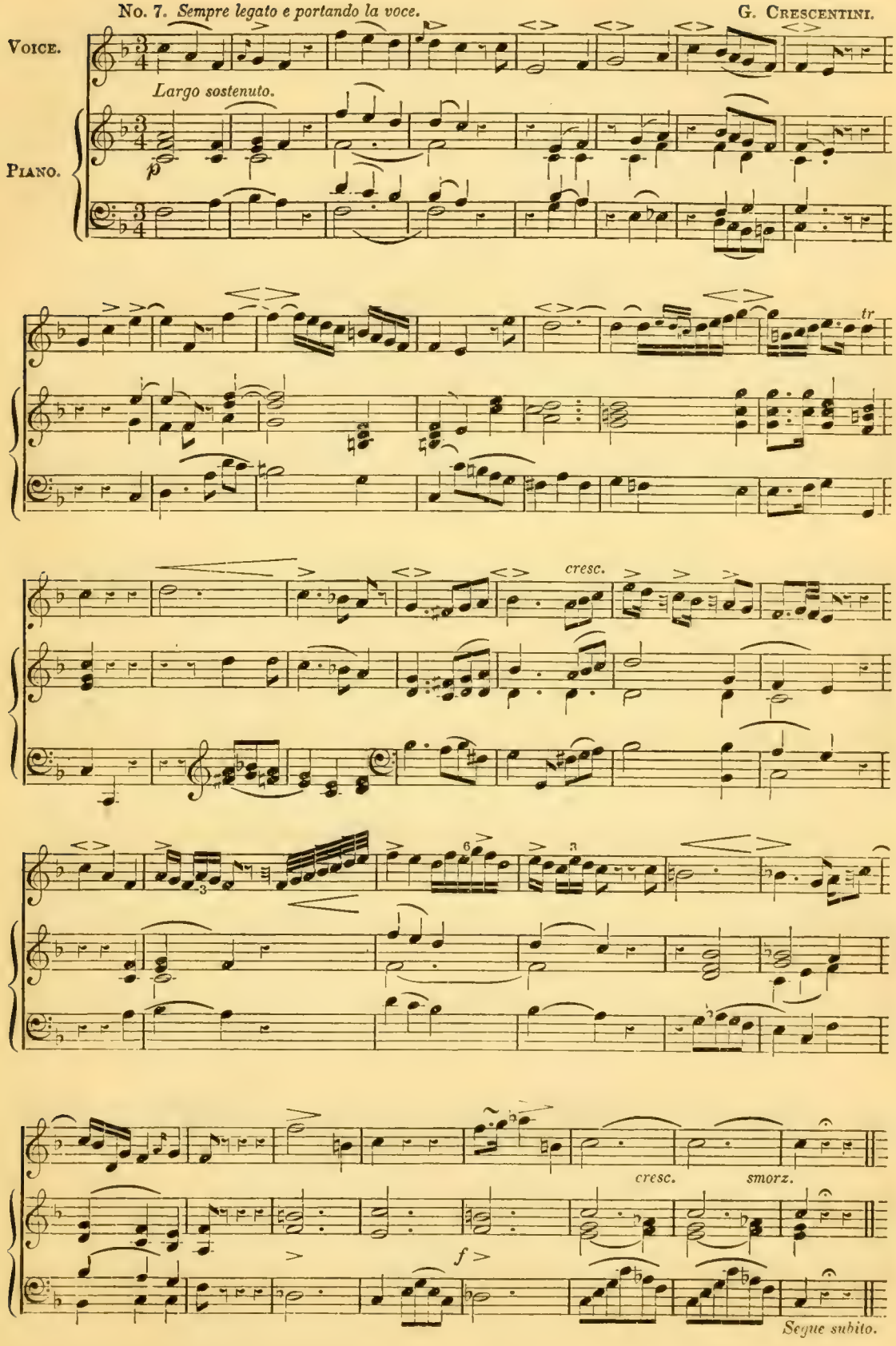

No. 6. Moderato.
PANSERON.
VOICE.
PIANO.
legato.
p
p

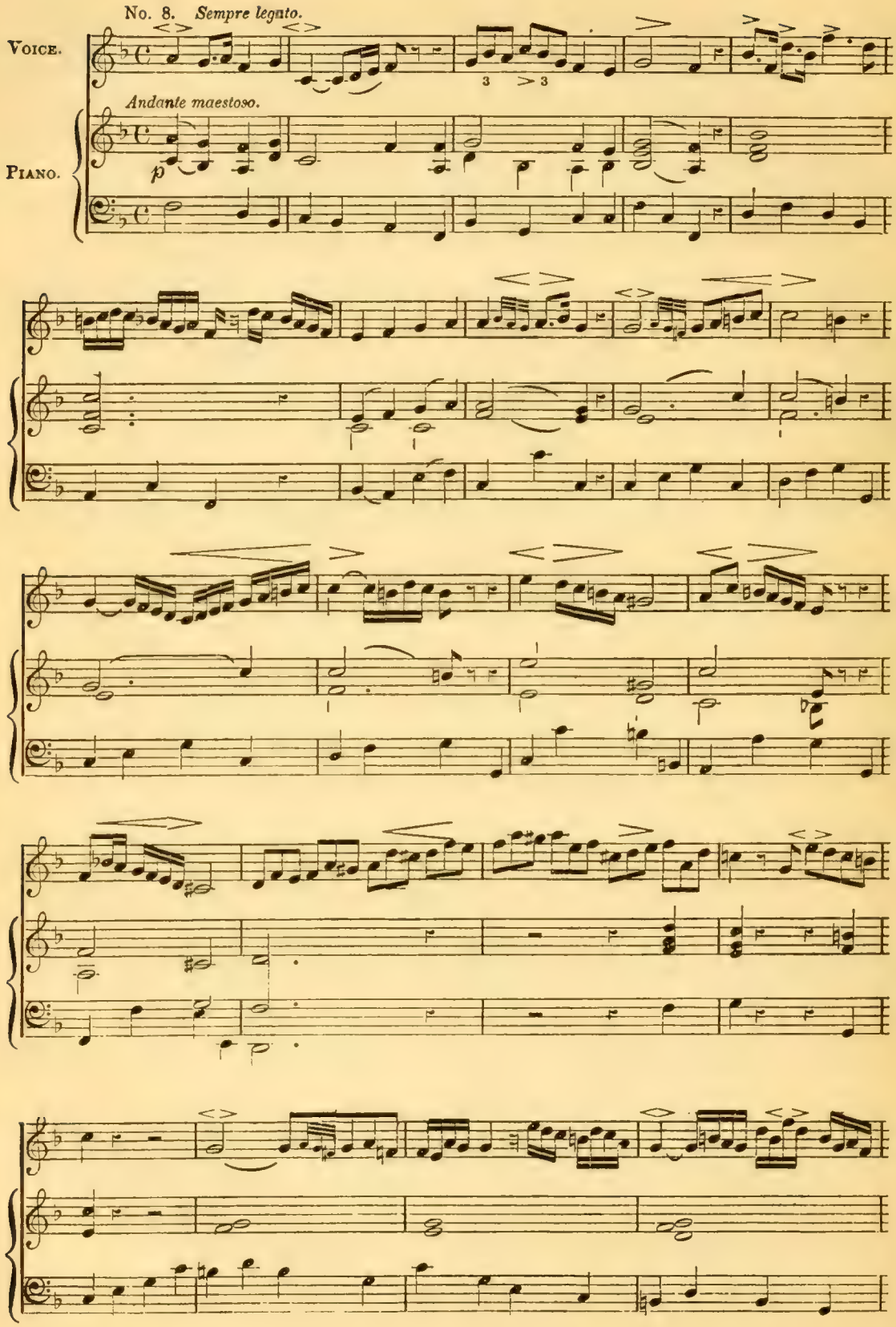


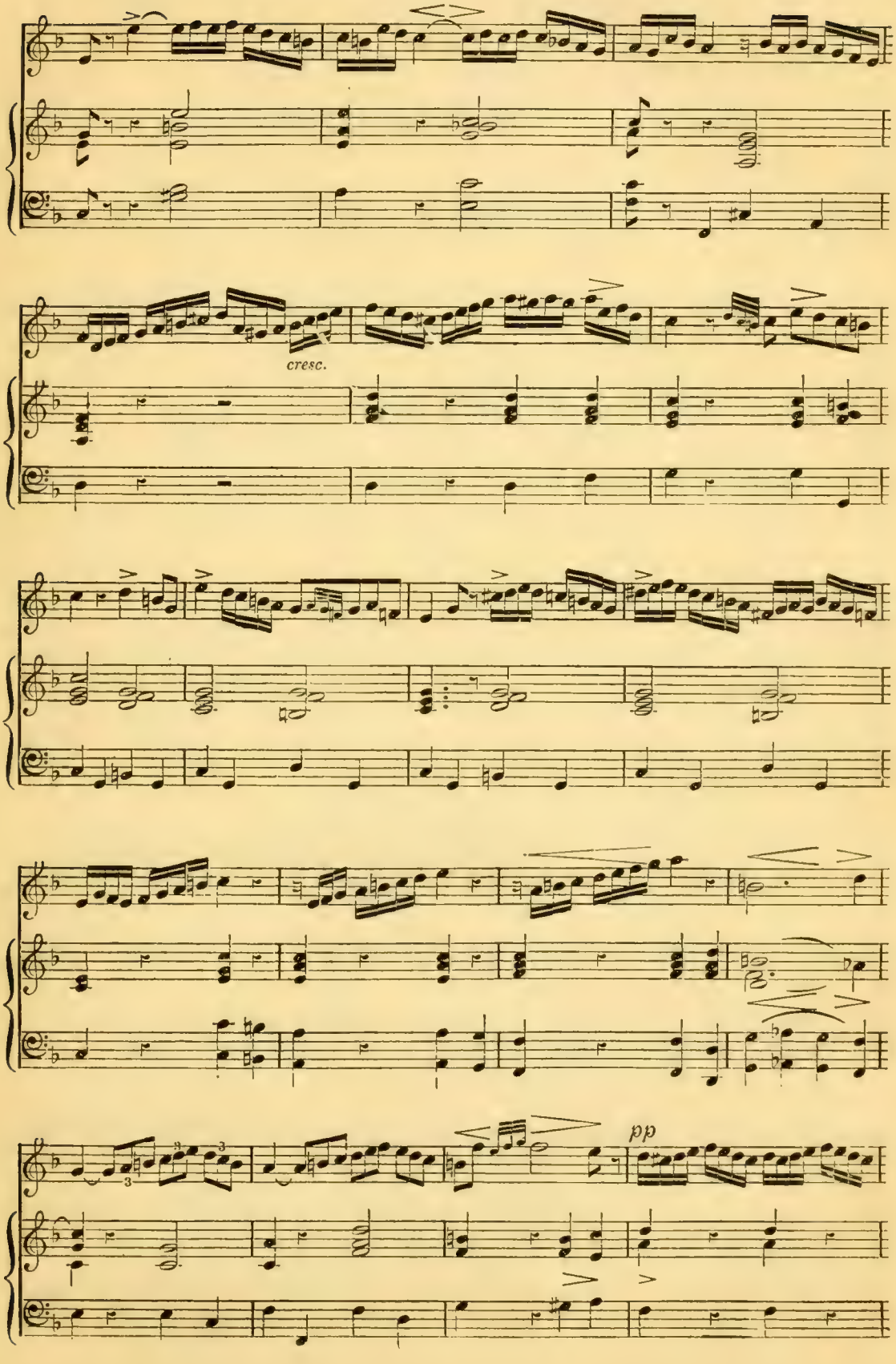


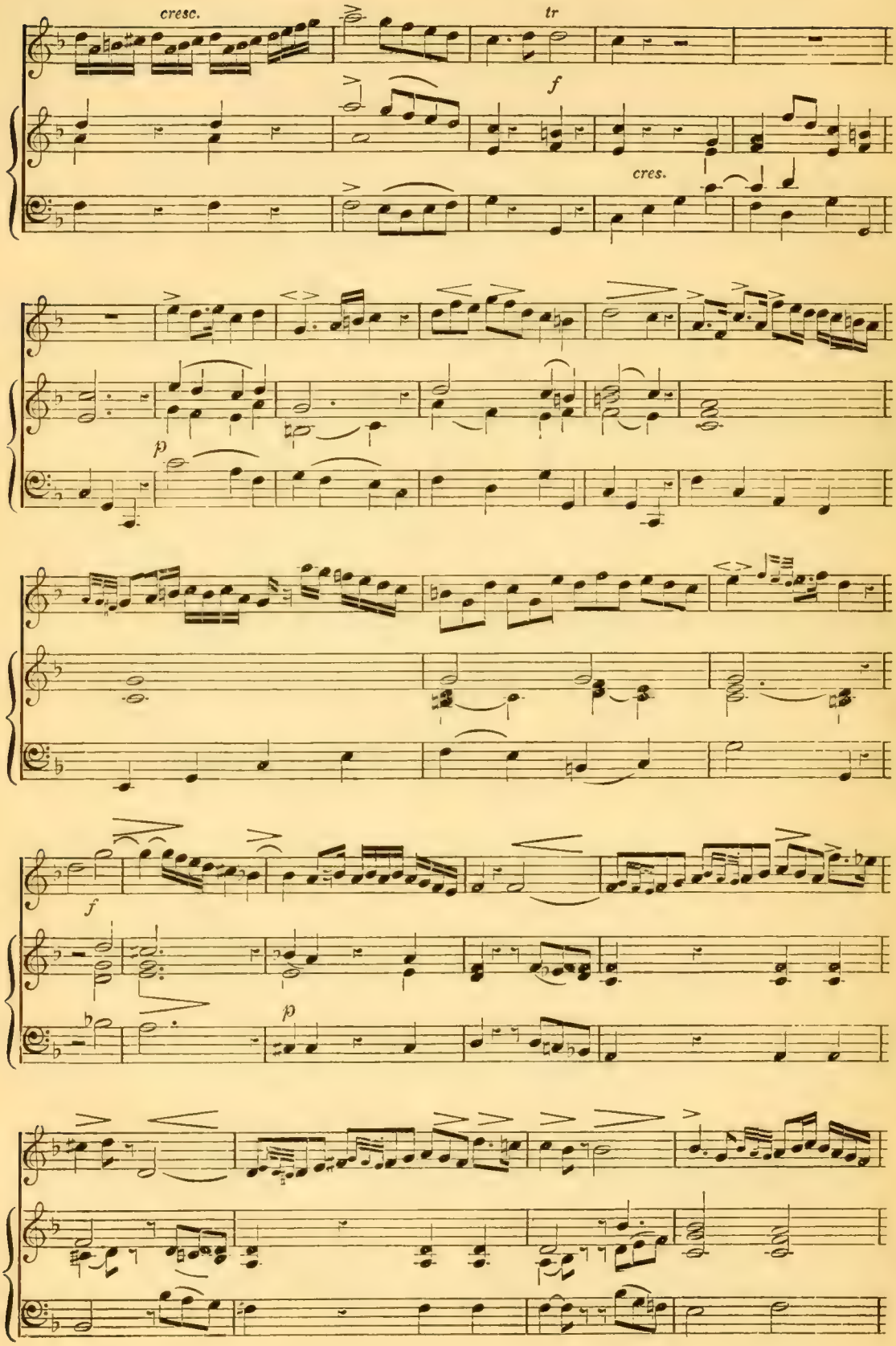

p
p
f

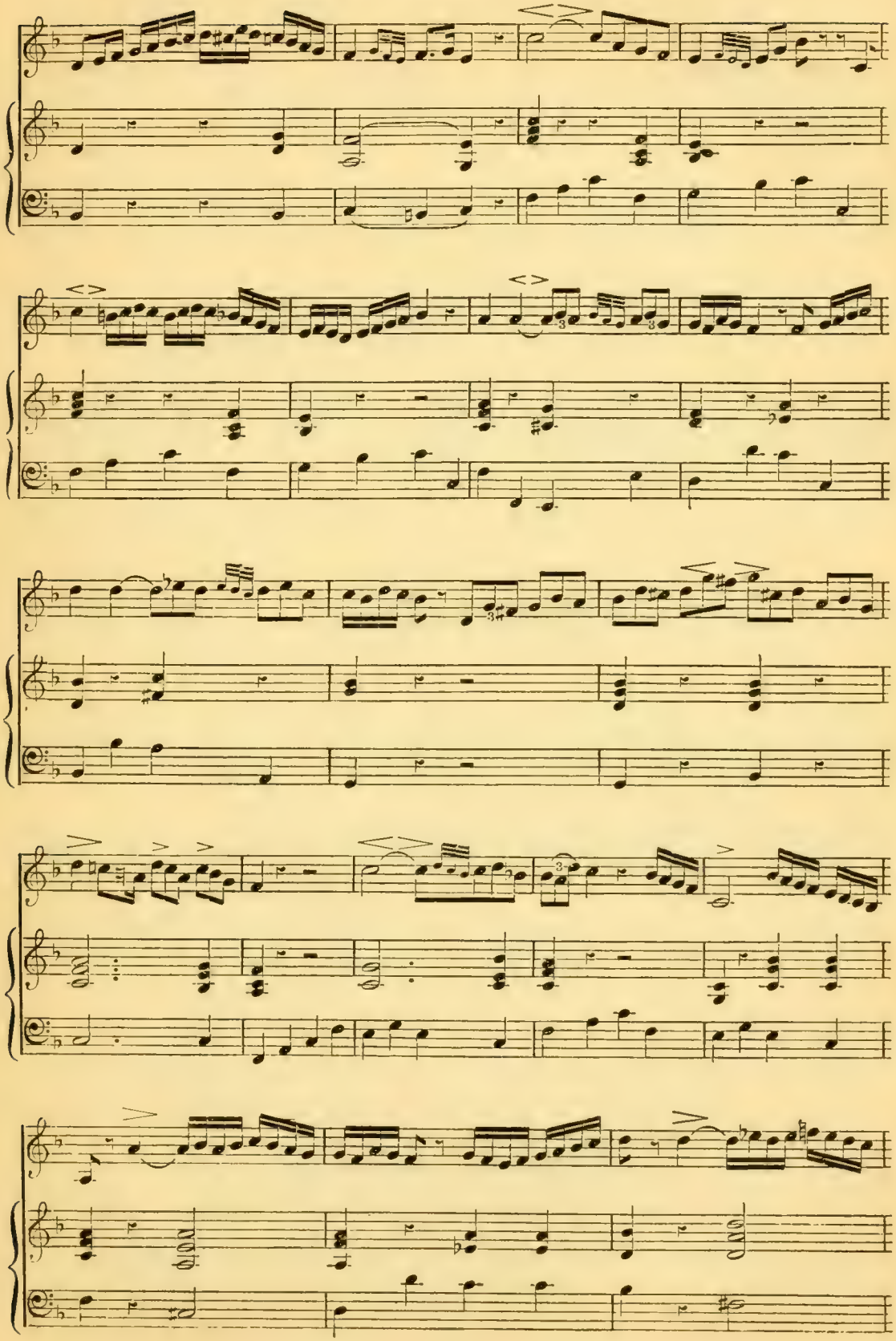
No. 7. *Sempre legato e portando la voce.* G. CRESCENTINI.

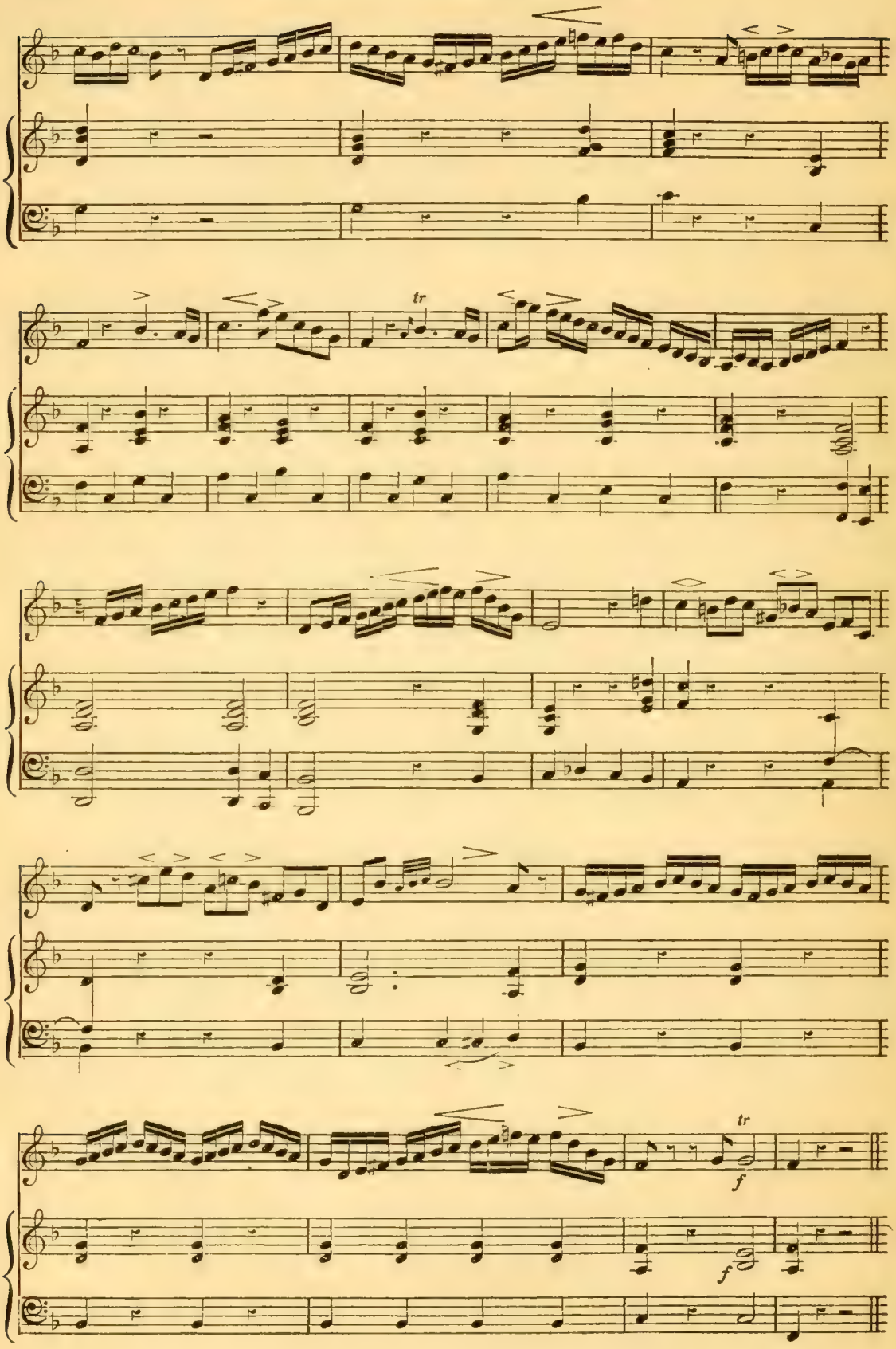



No. 8. Sempre legato.
Voice.
Andante maestoso.
Piano.
p


cresc.
pp

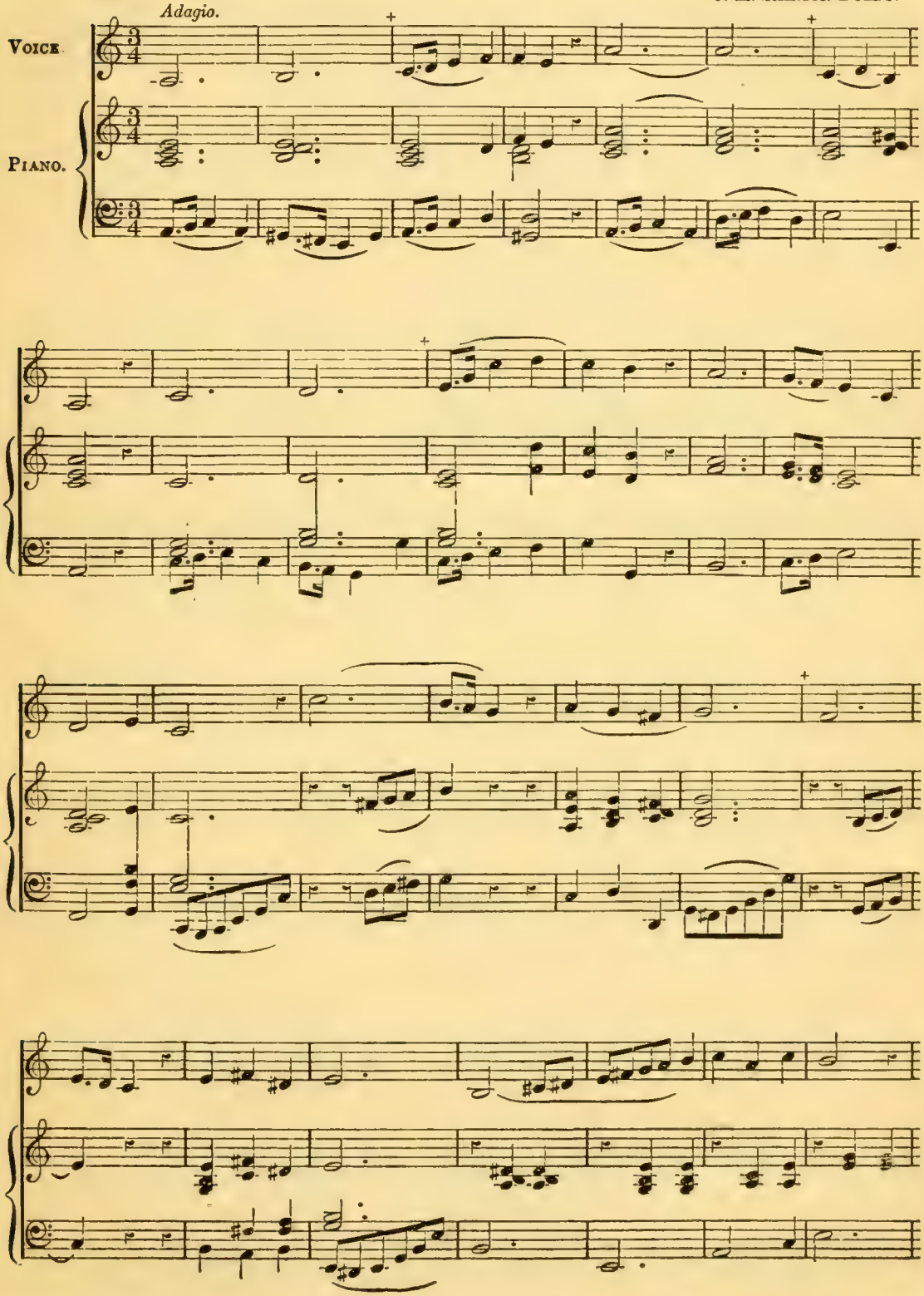

cresc.
tr
f
cres.
p
f
p

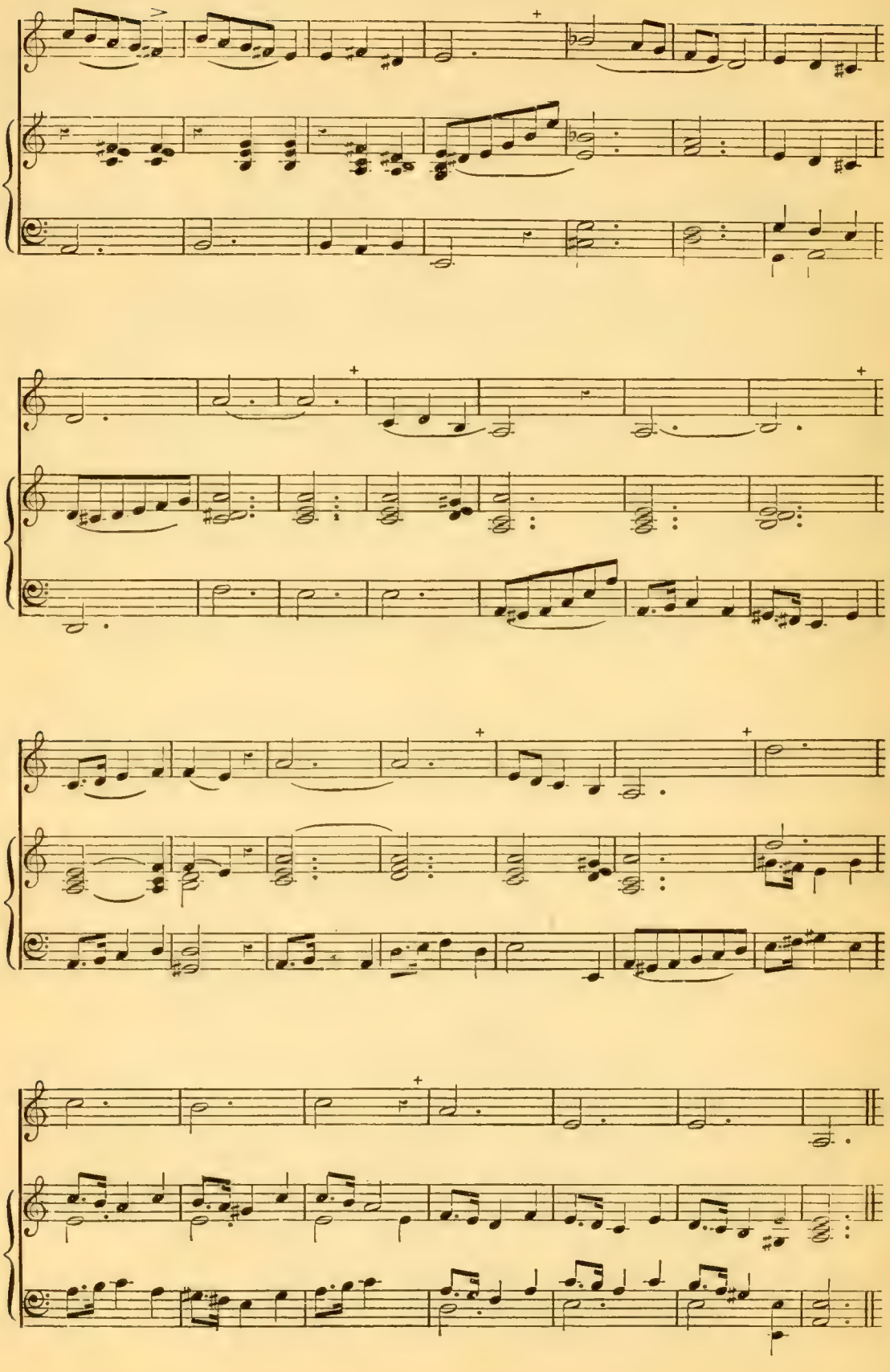


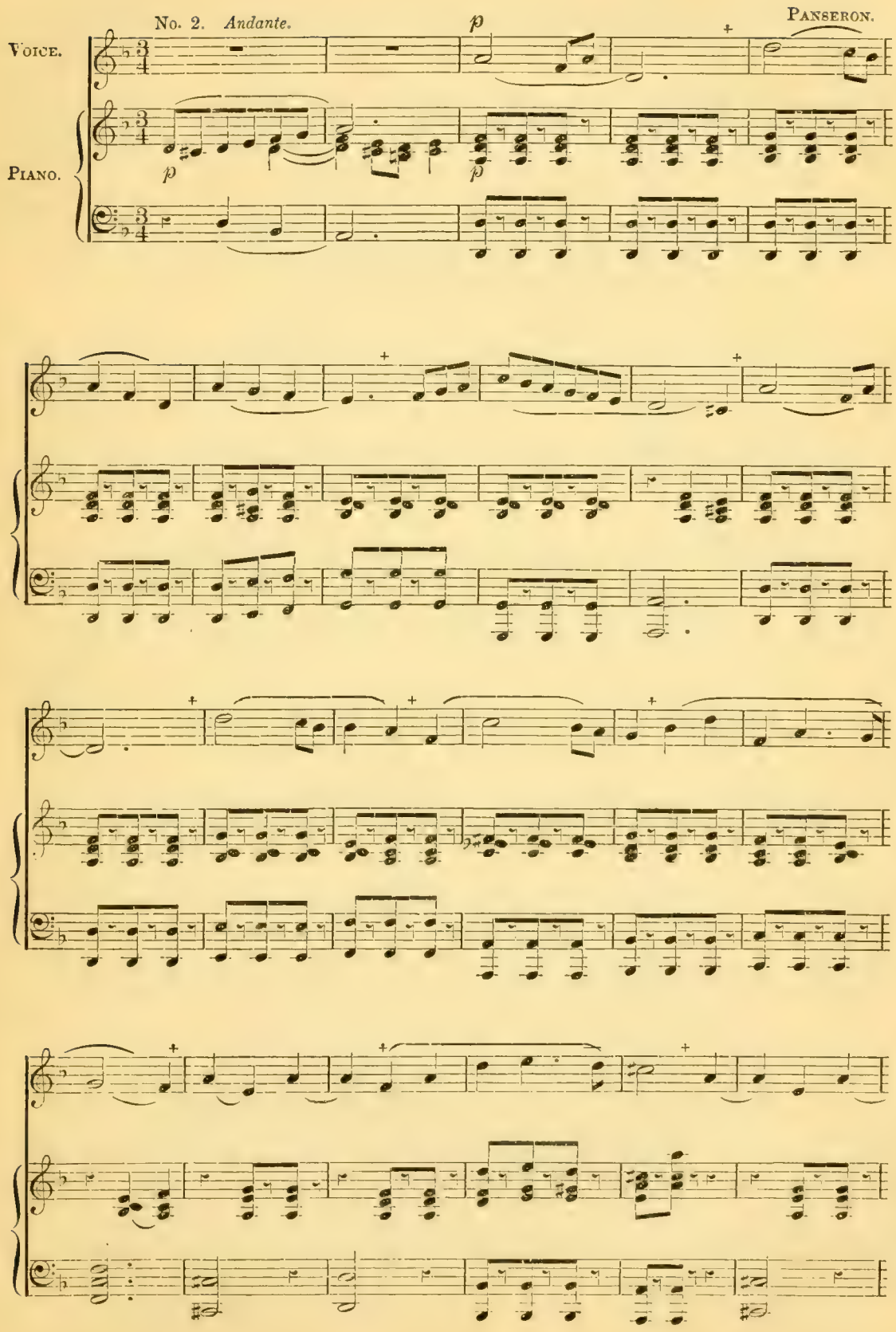

tr
tr
f
f
f

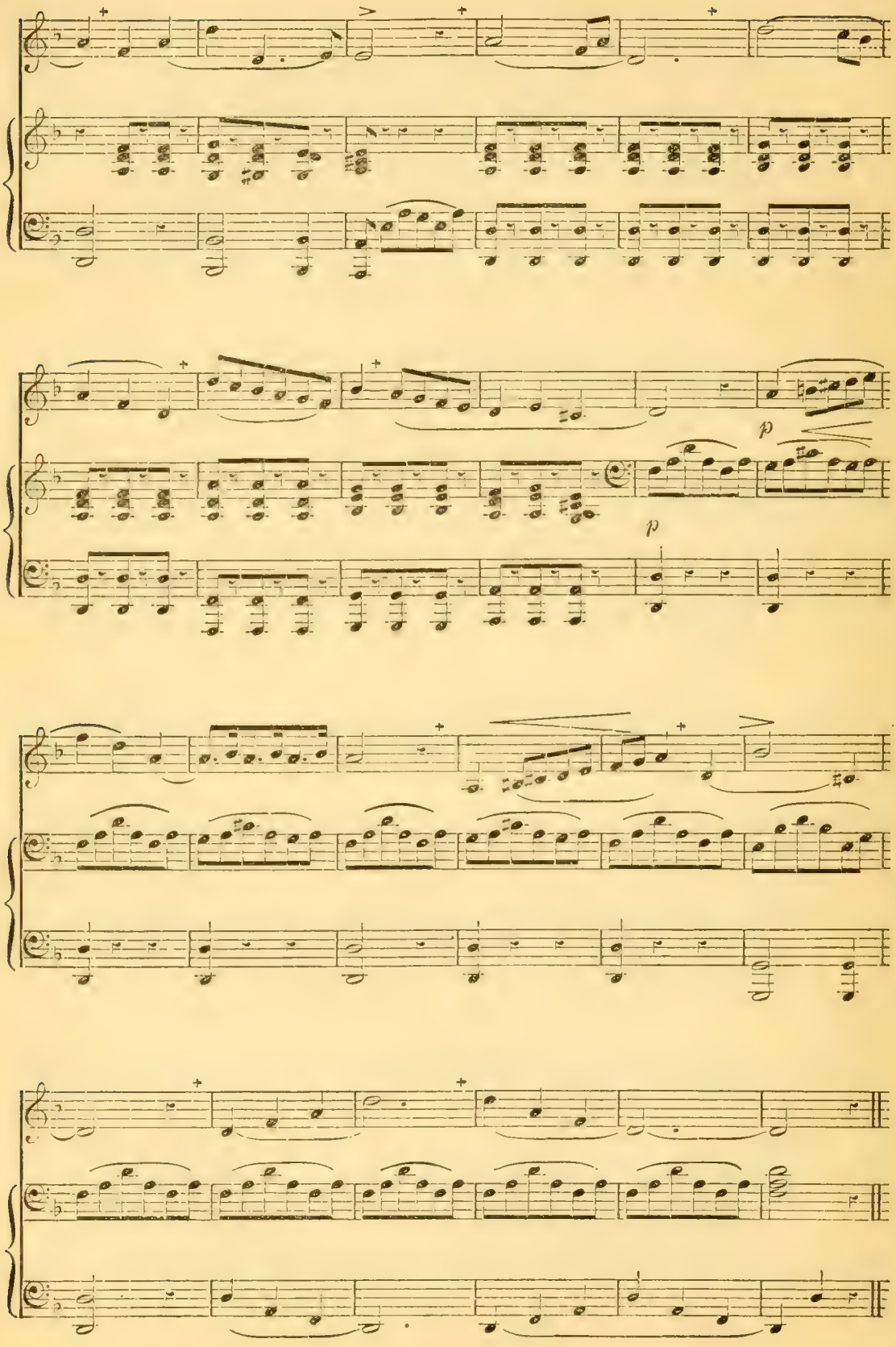
EIGHT PROGRESSIVE EXERCISES FOR THE CONTRALTO VOICE.

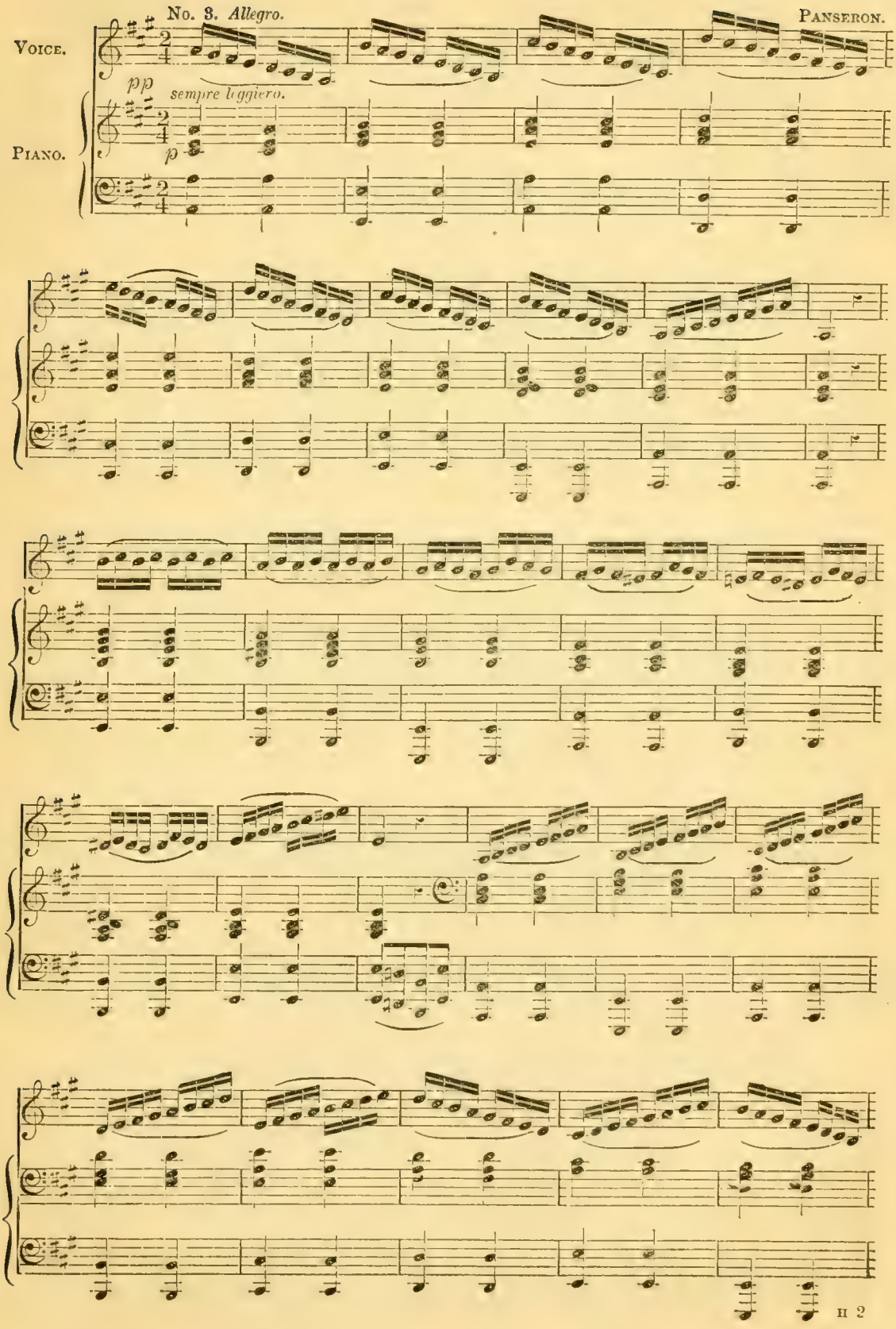
No. 1. C. H. SAINTON-DOLBY.

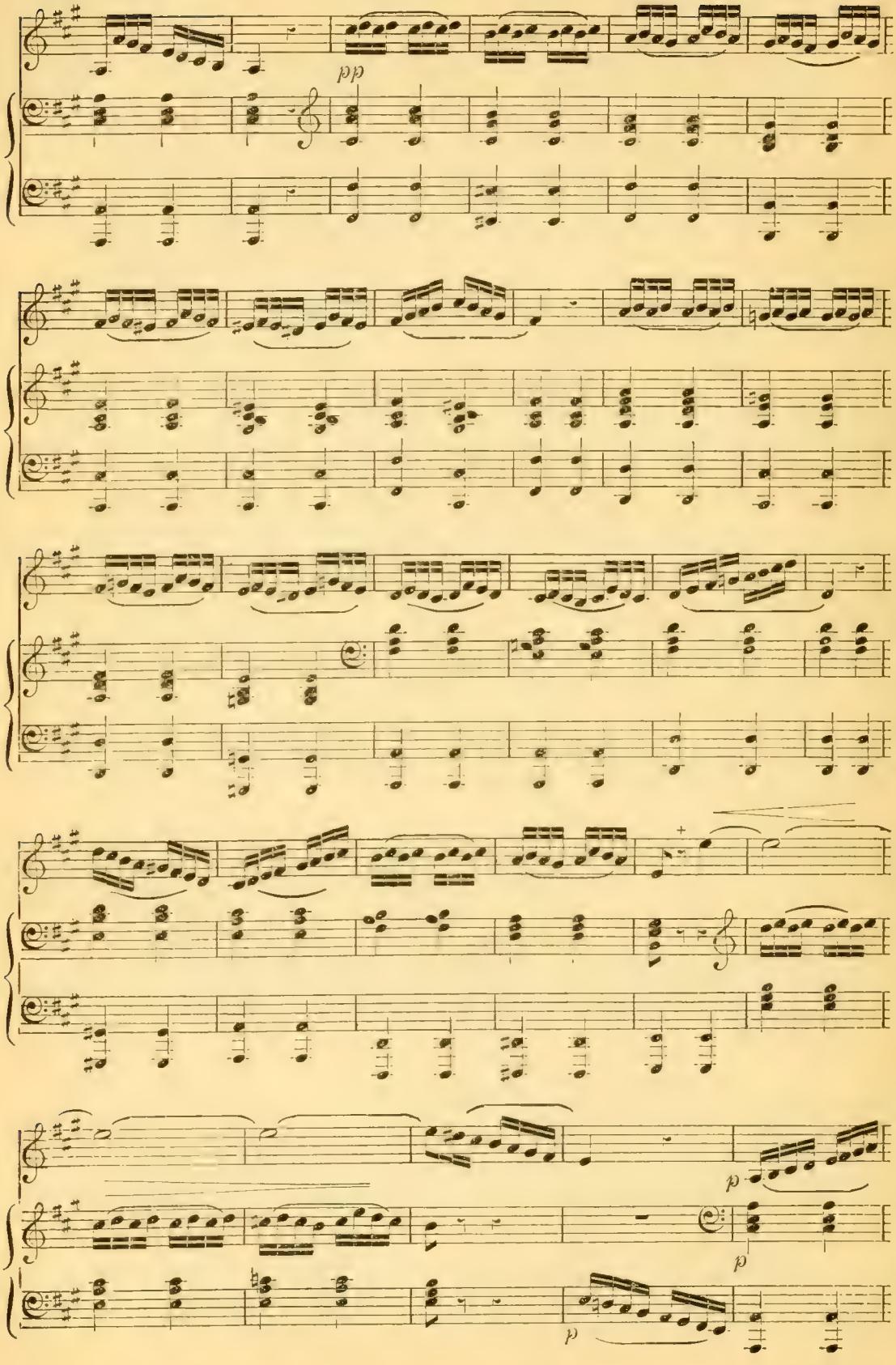


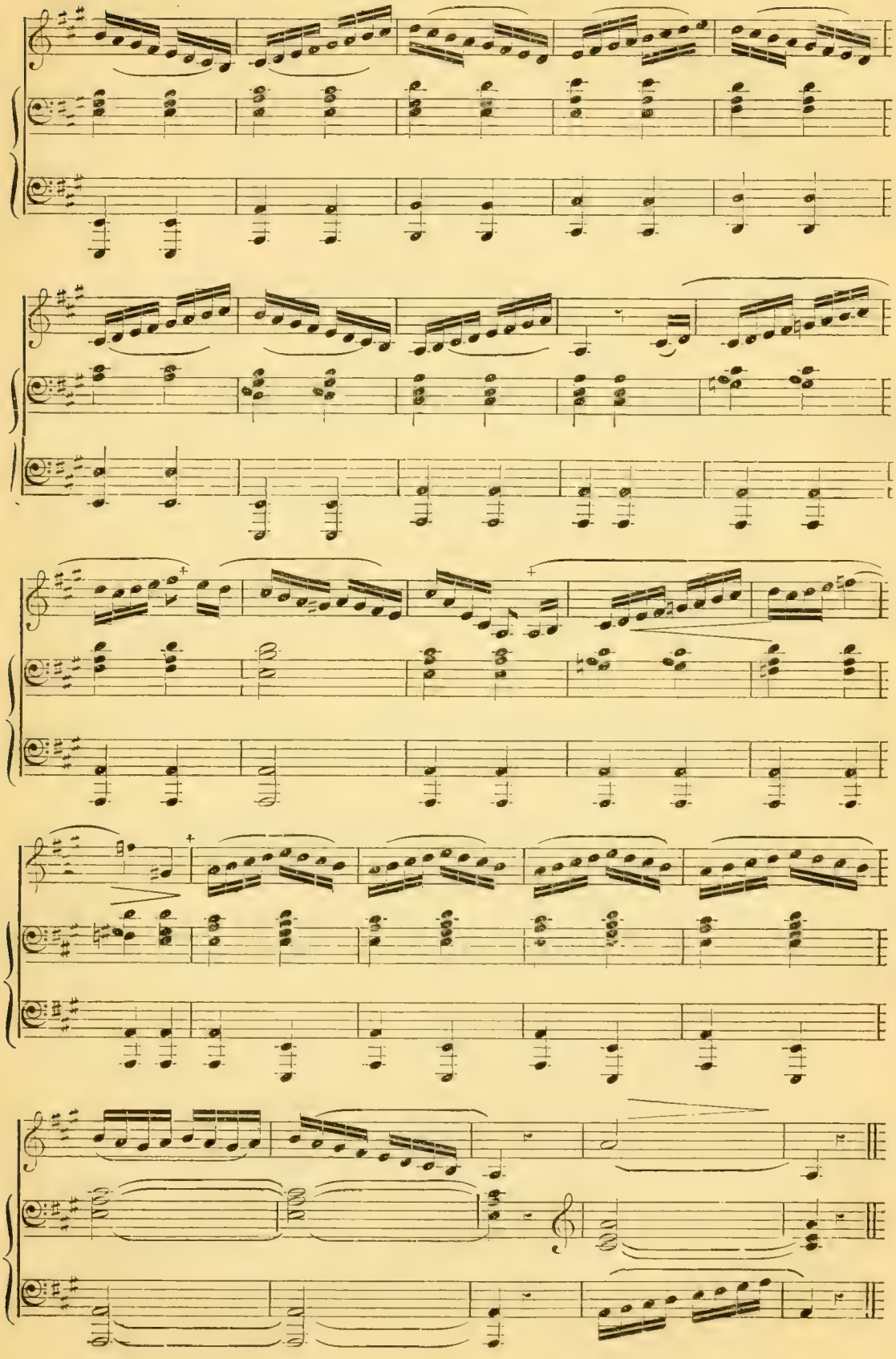



No. 2. Andante.
PANSERON.
VOICE.
PIANO.
p
p
p

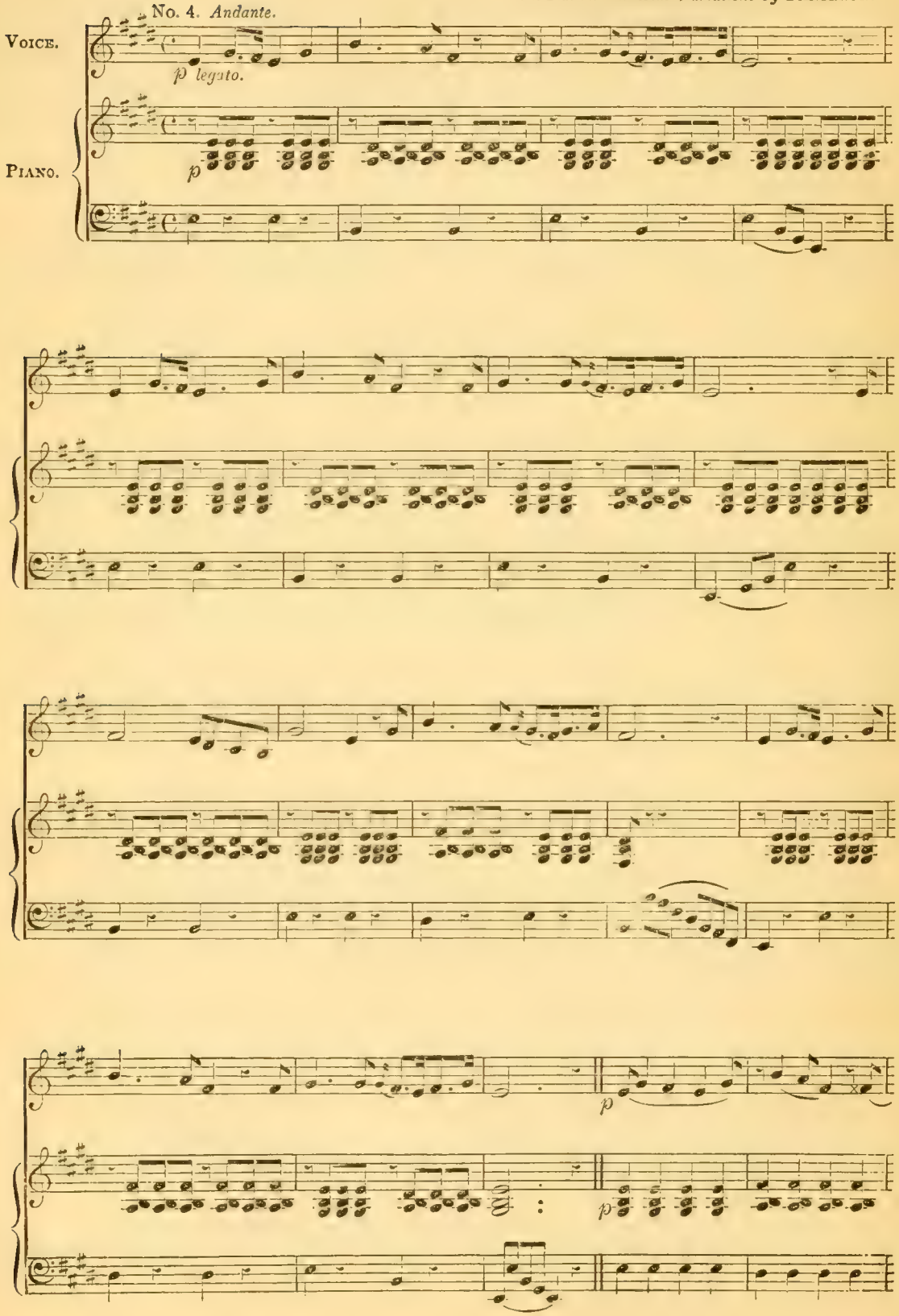

p
p

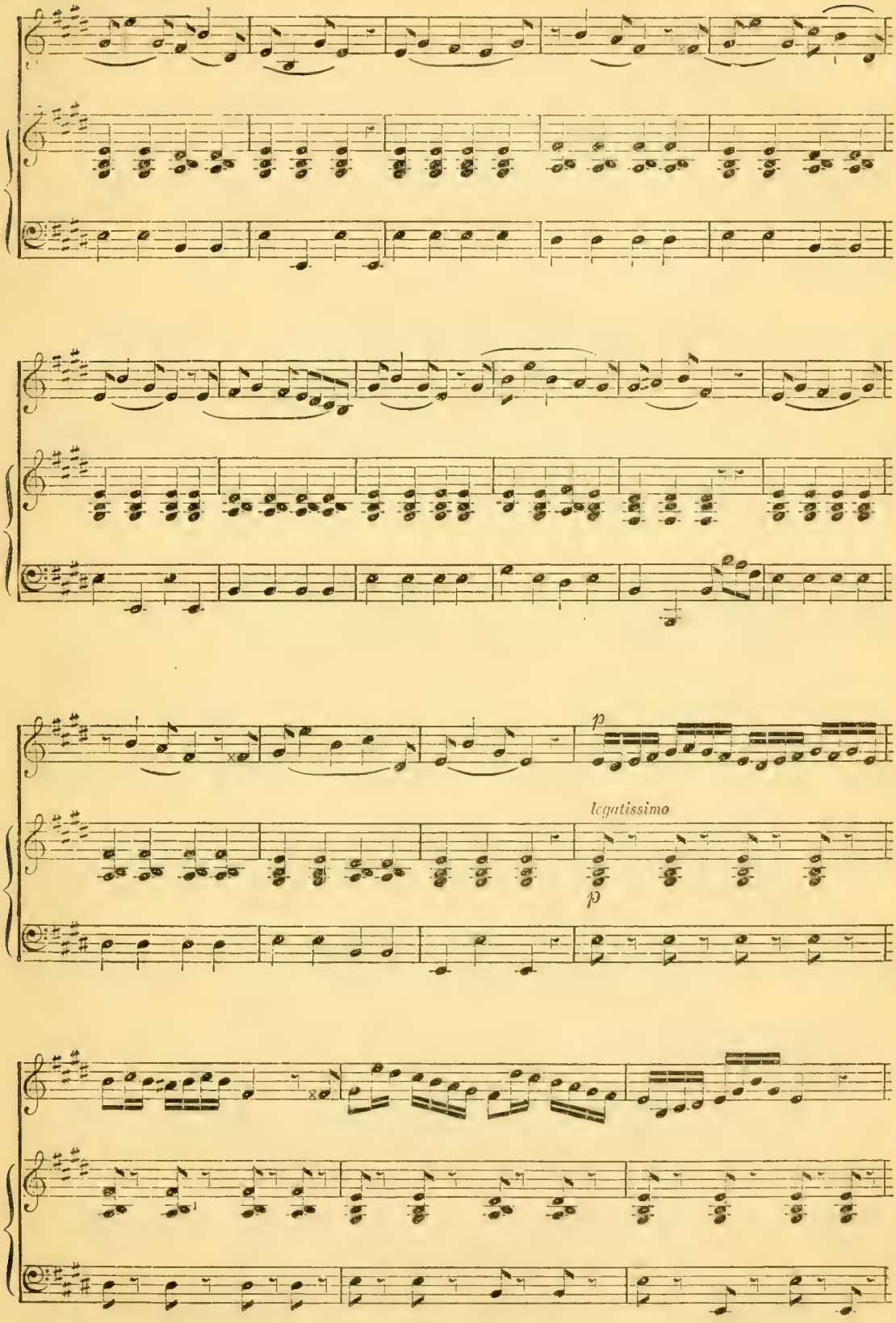

No. 3. *Allegro.*
PANSERON.
VOICE.
PIANO.
pp
sempre leggiero.
p

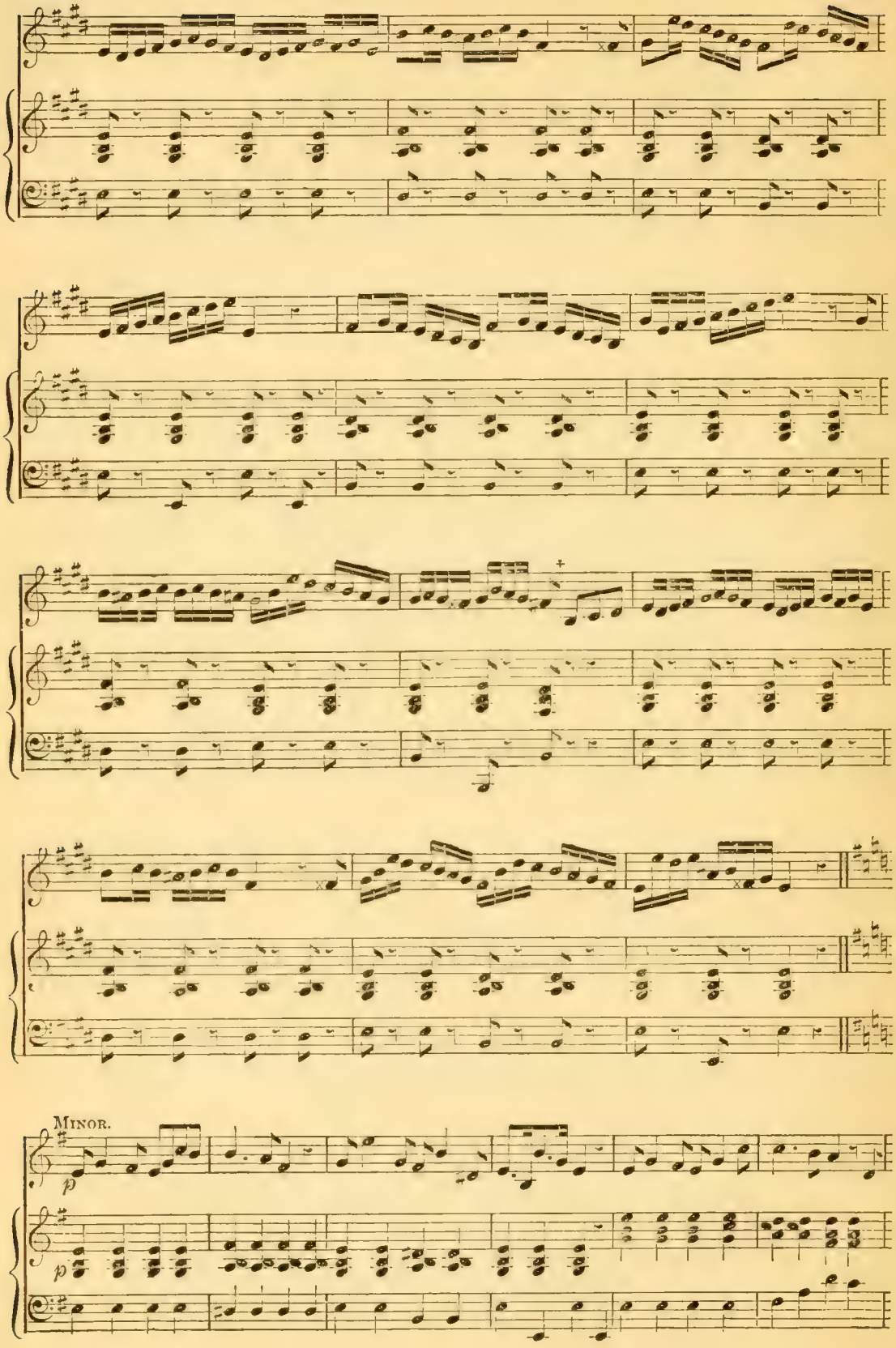

pp
p
p
p

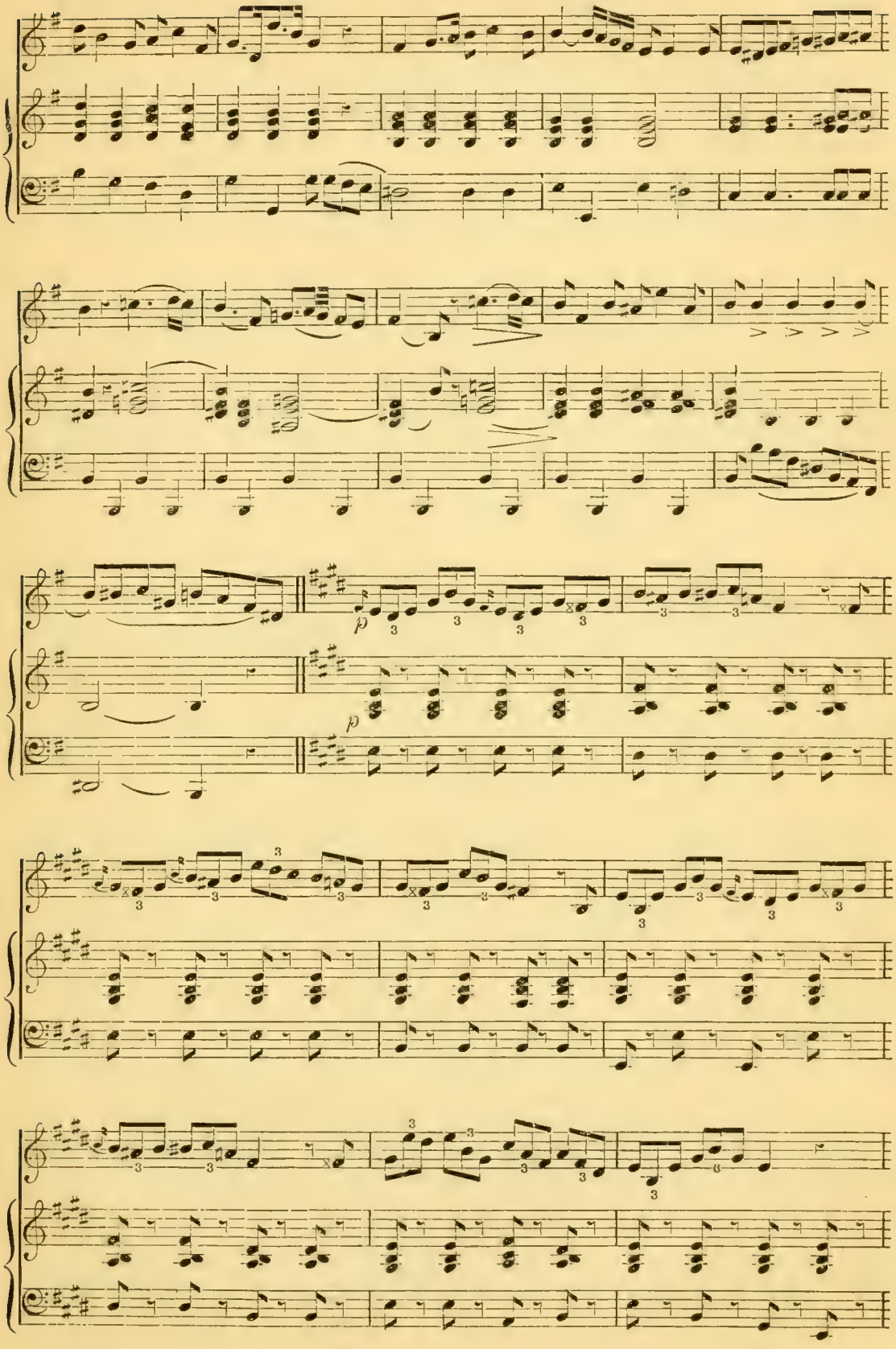


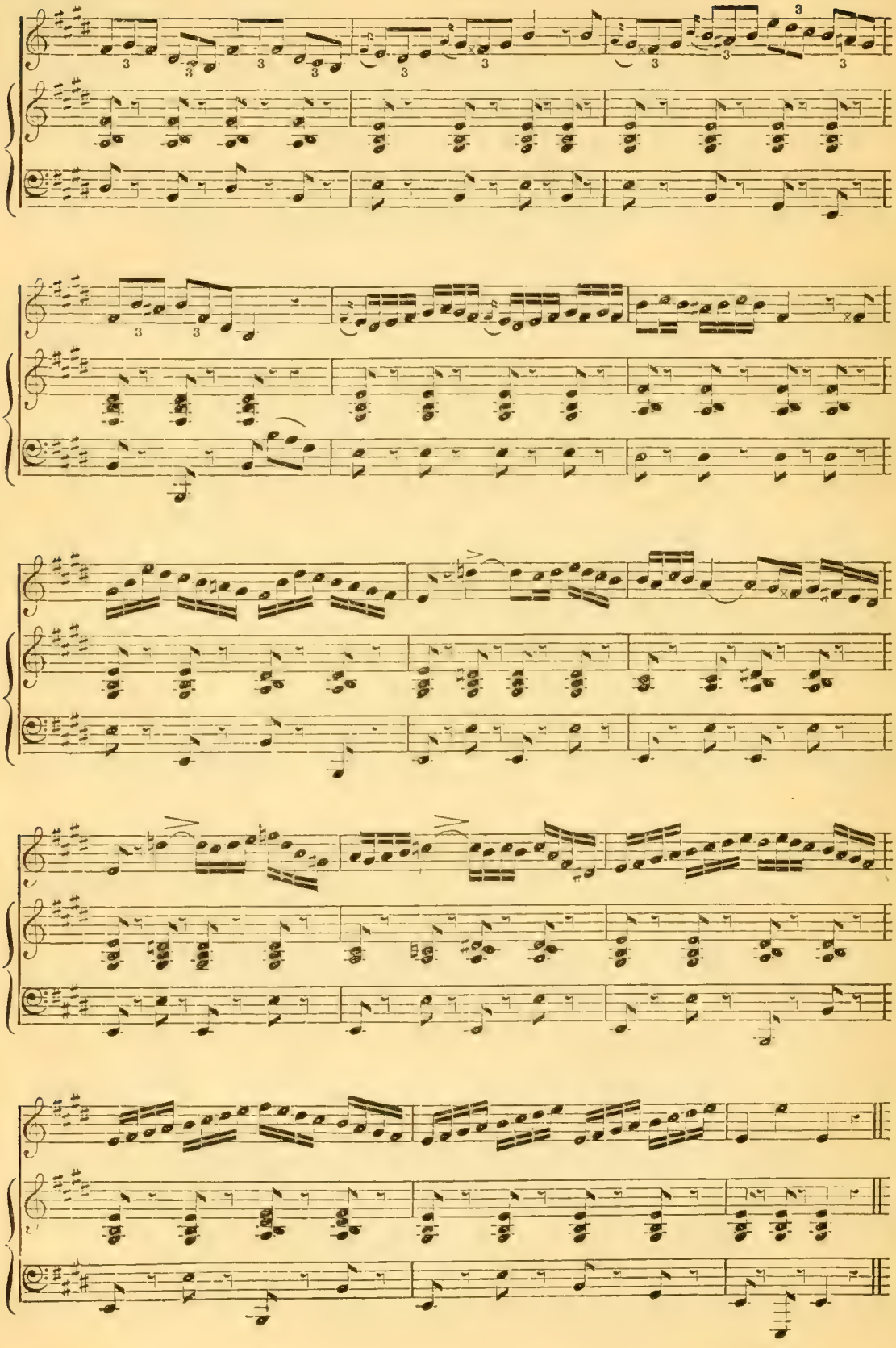
An Italian Air with Variations by PANSERON.

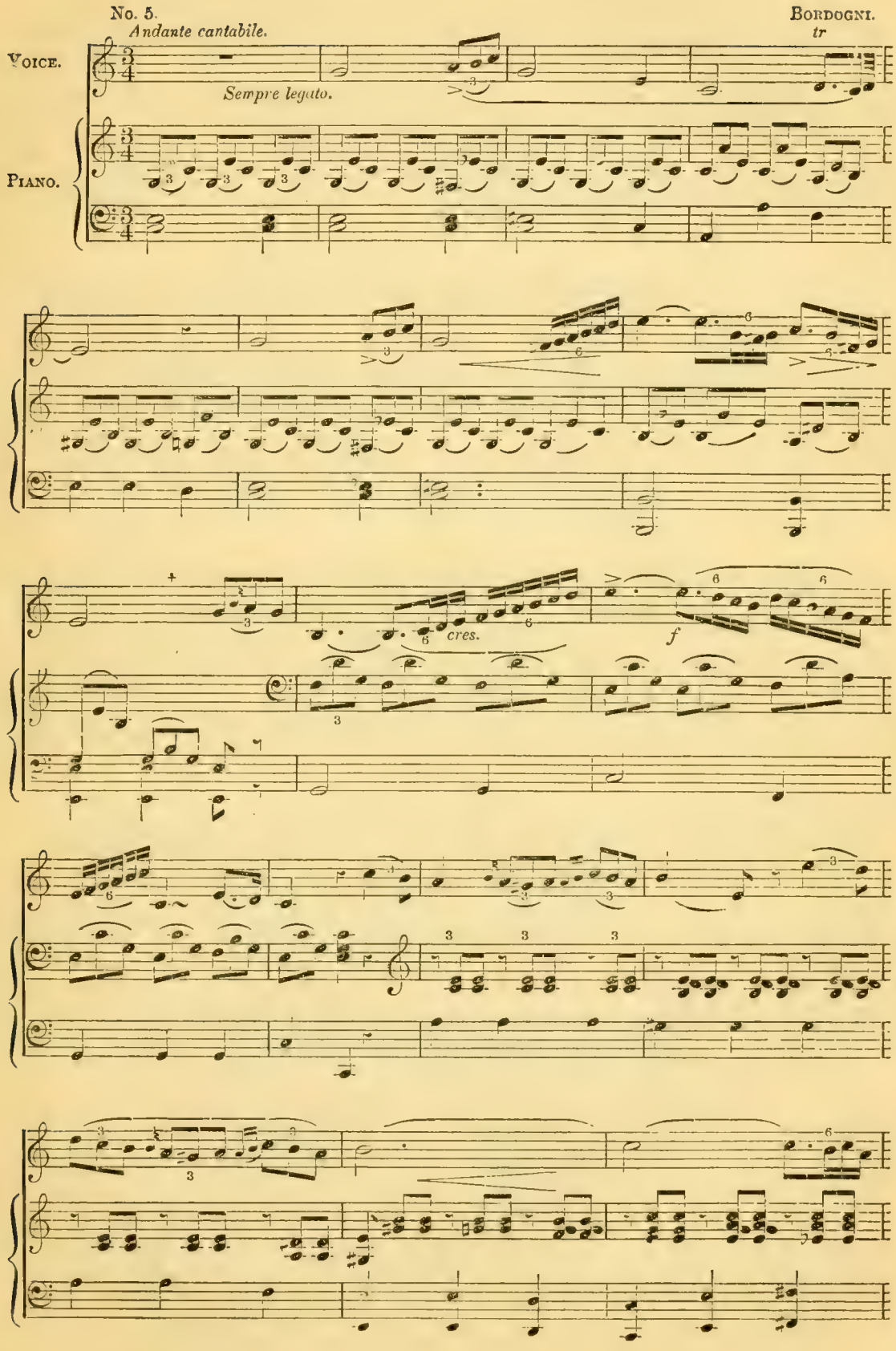


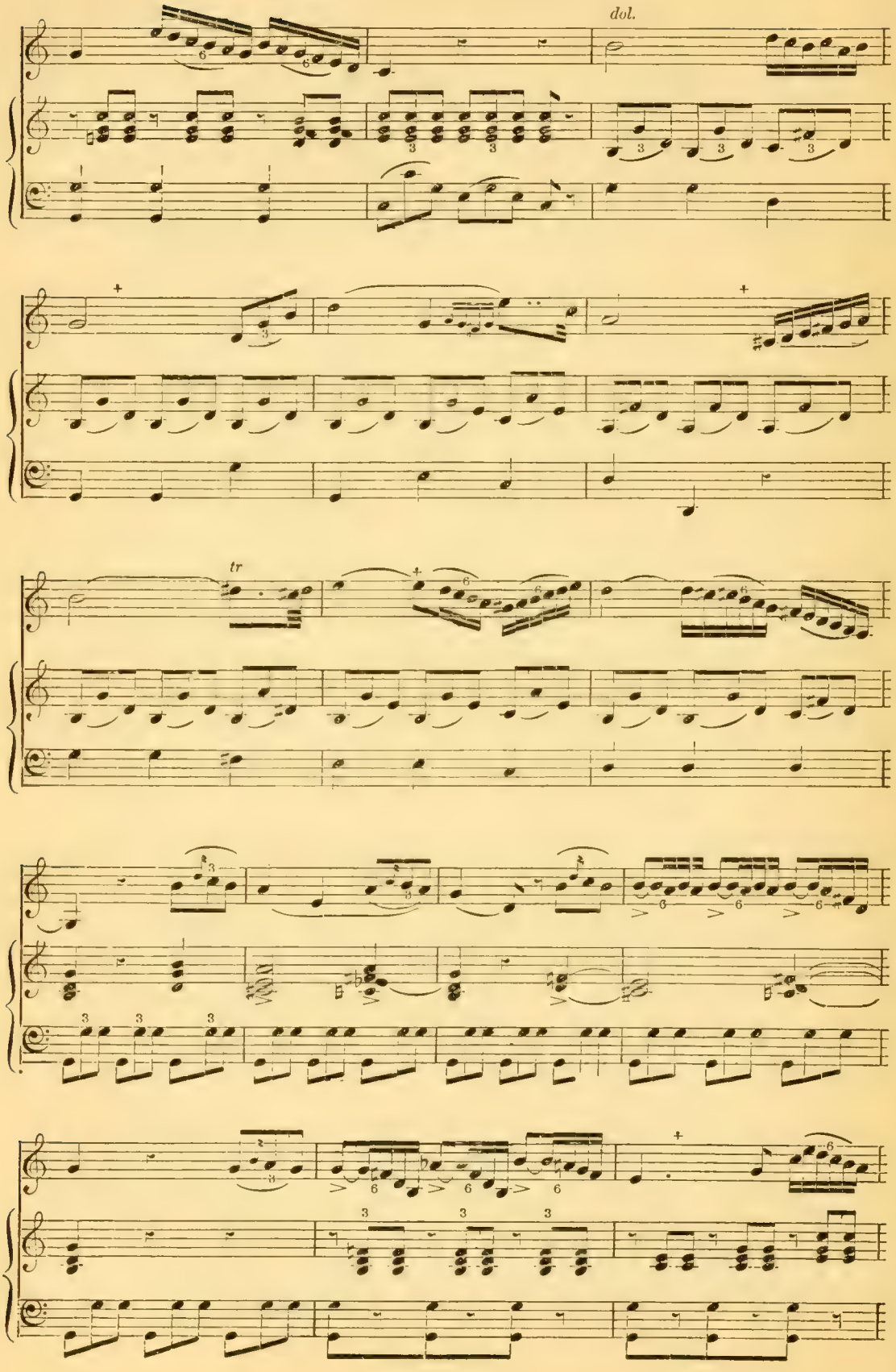

p
legatissimo
p

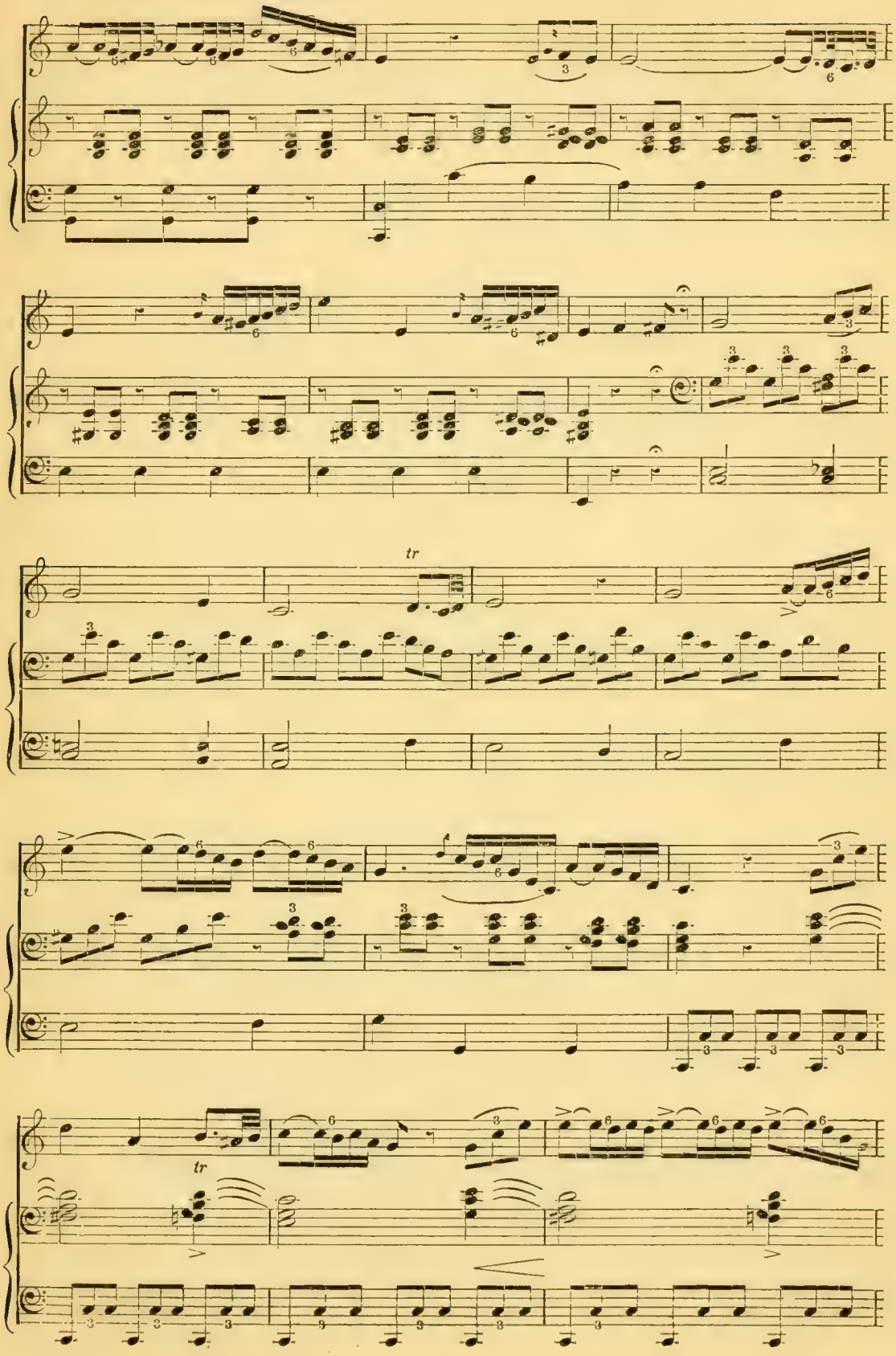

Minor.
p
p

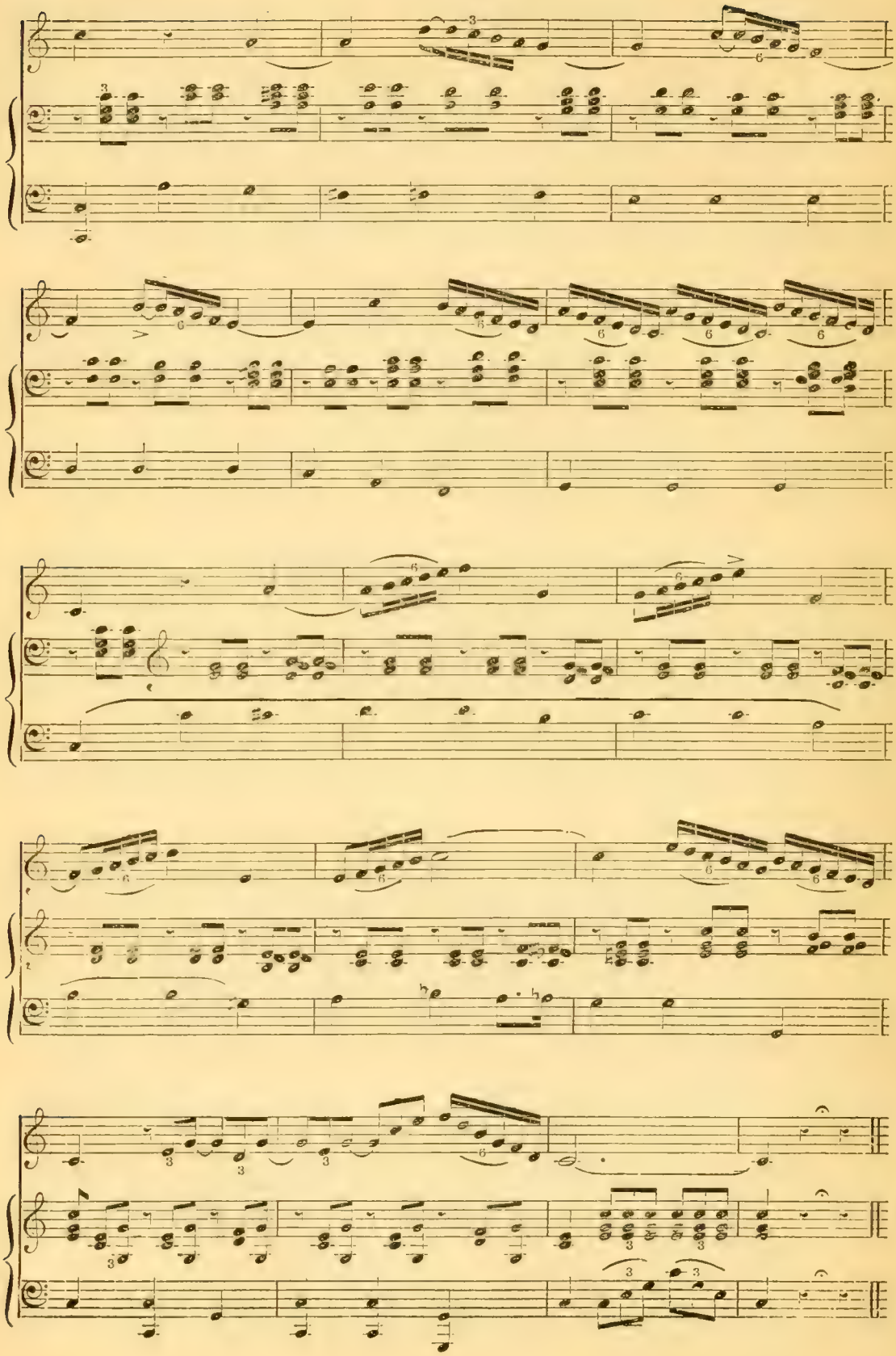


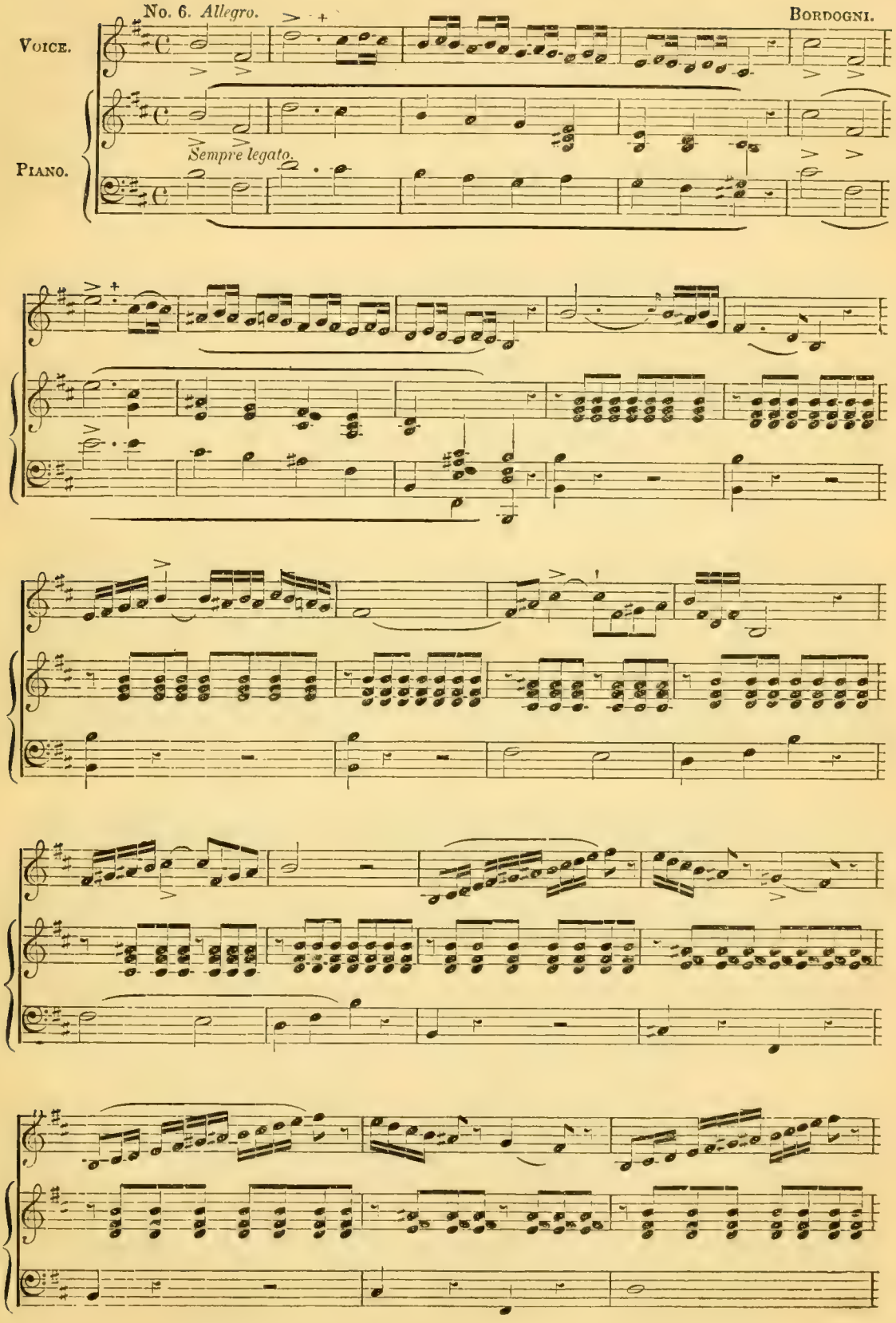


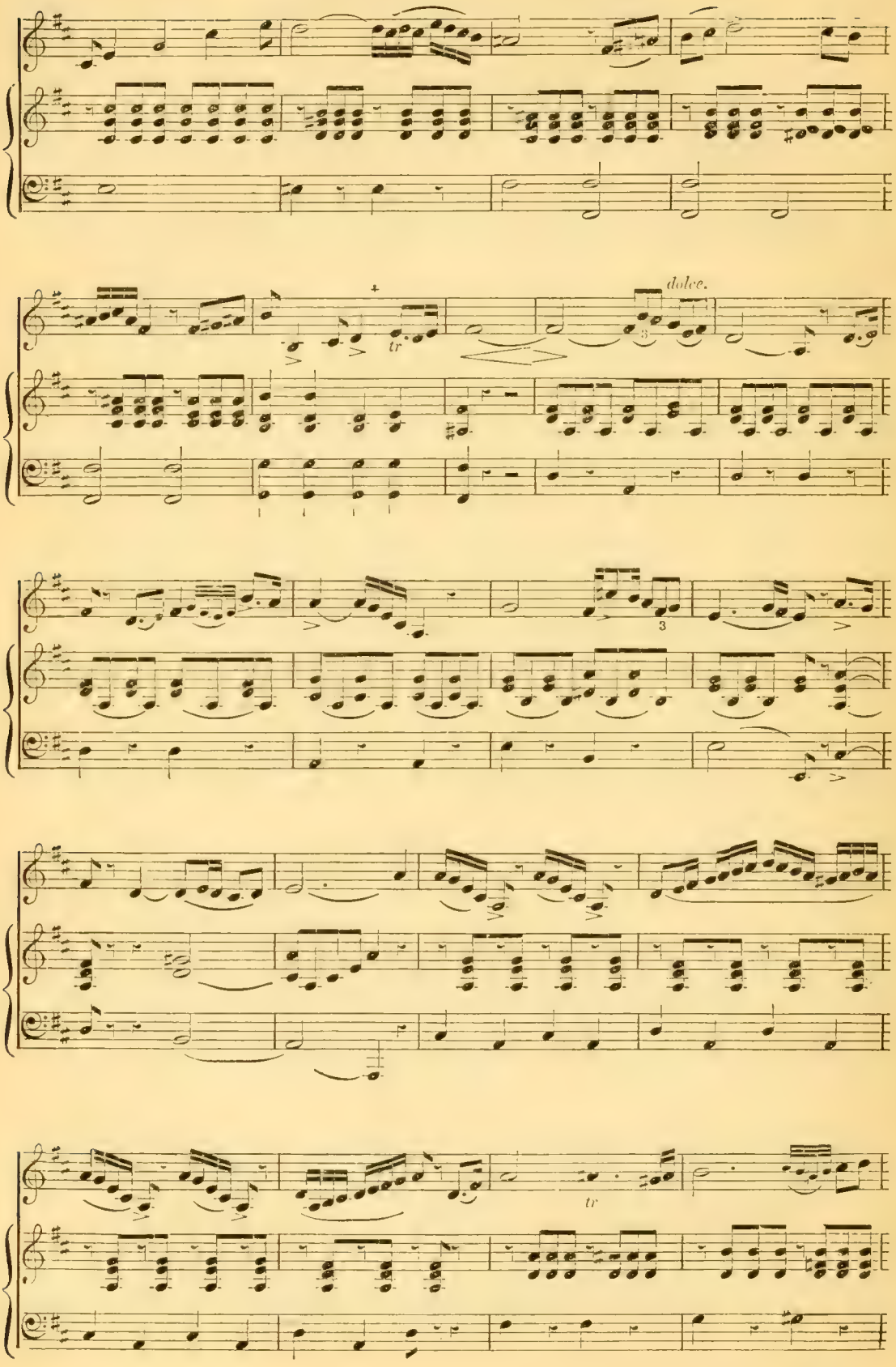

No. 5.
Andante cantabile.
Bordogni.
tr
Voice.
Sempre legato.
Piano.
cres.
f

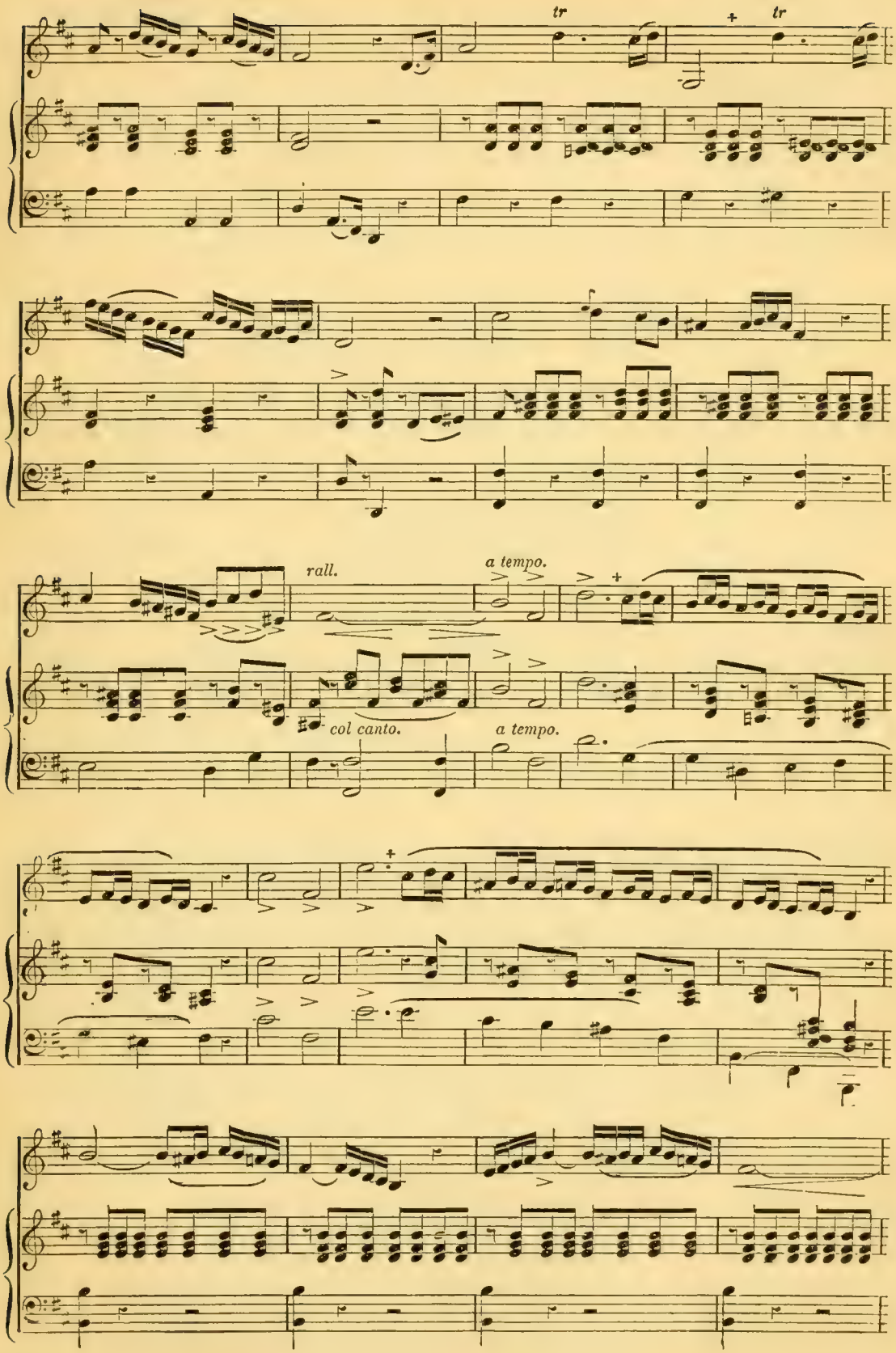

dol.
tr

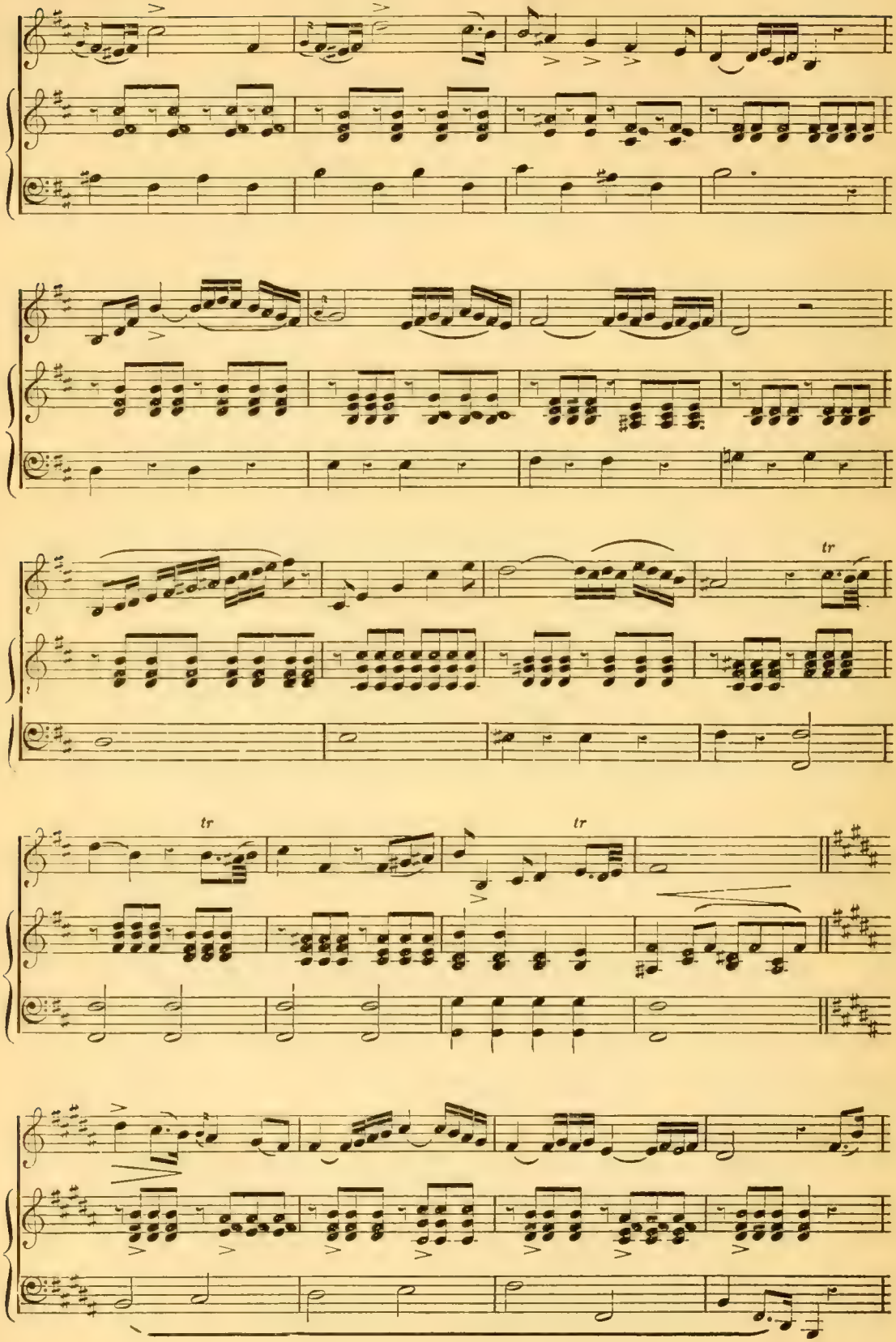

tr
tr

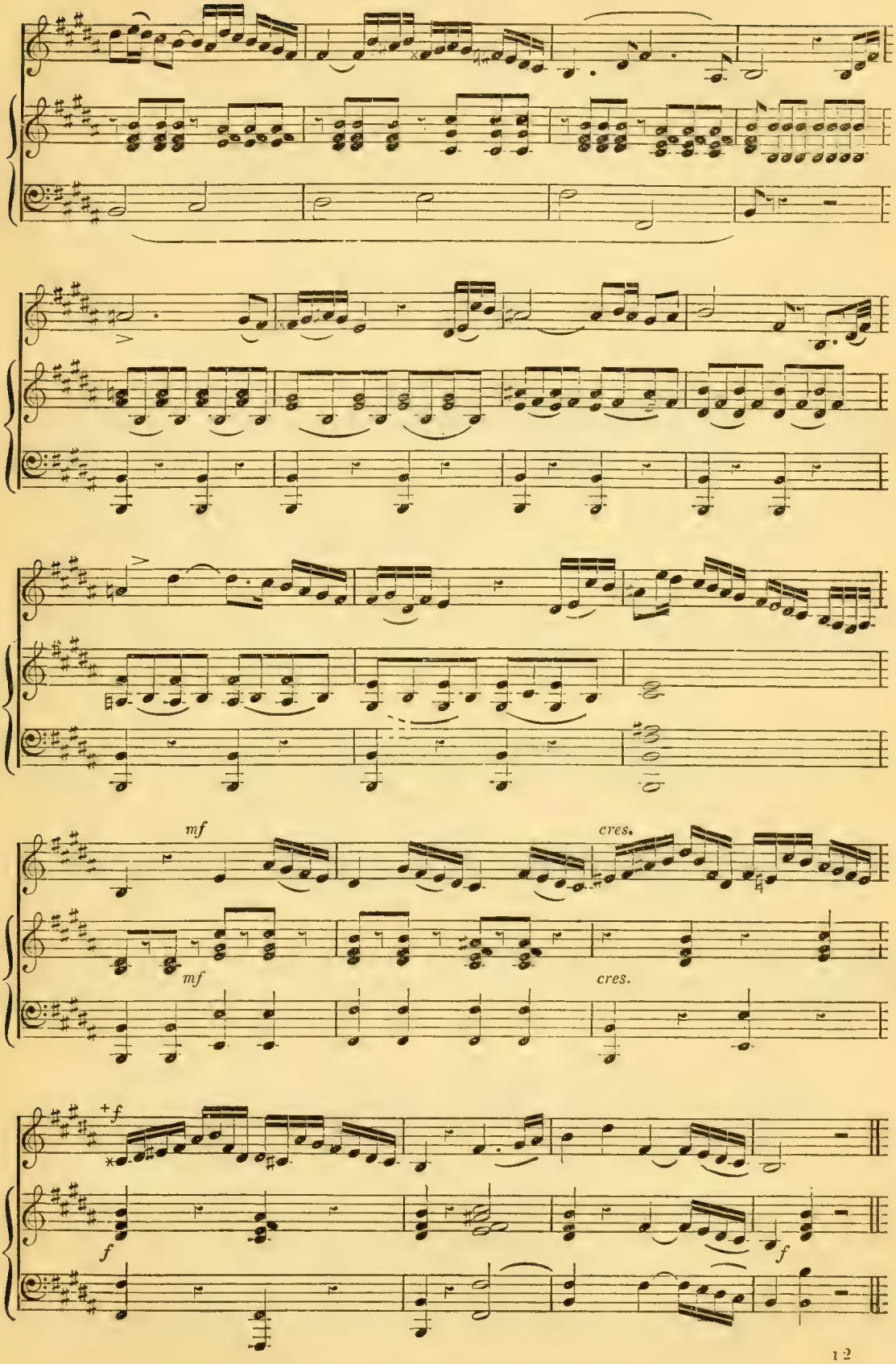



No. 6. Allegro.
Bordogni.
Voice.
Piano.
Sempre legato.

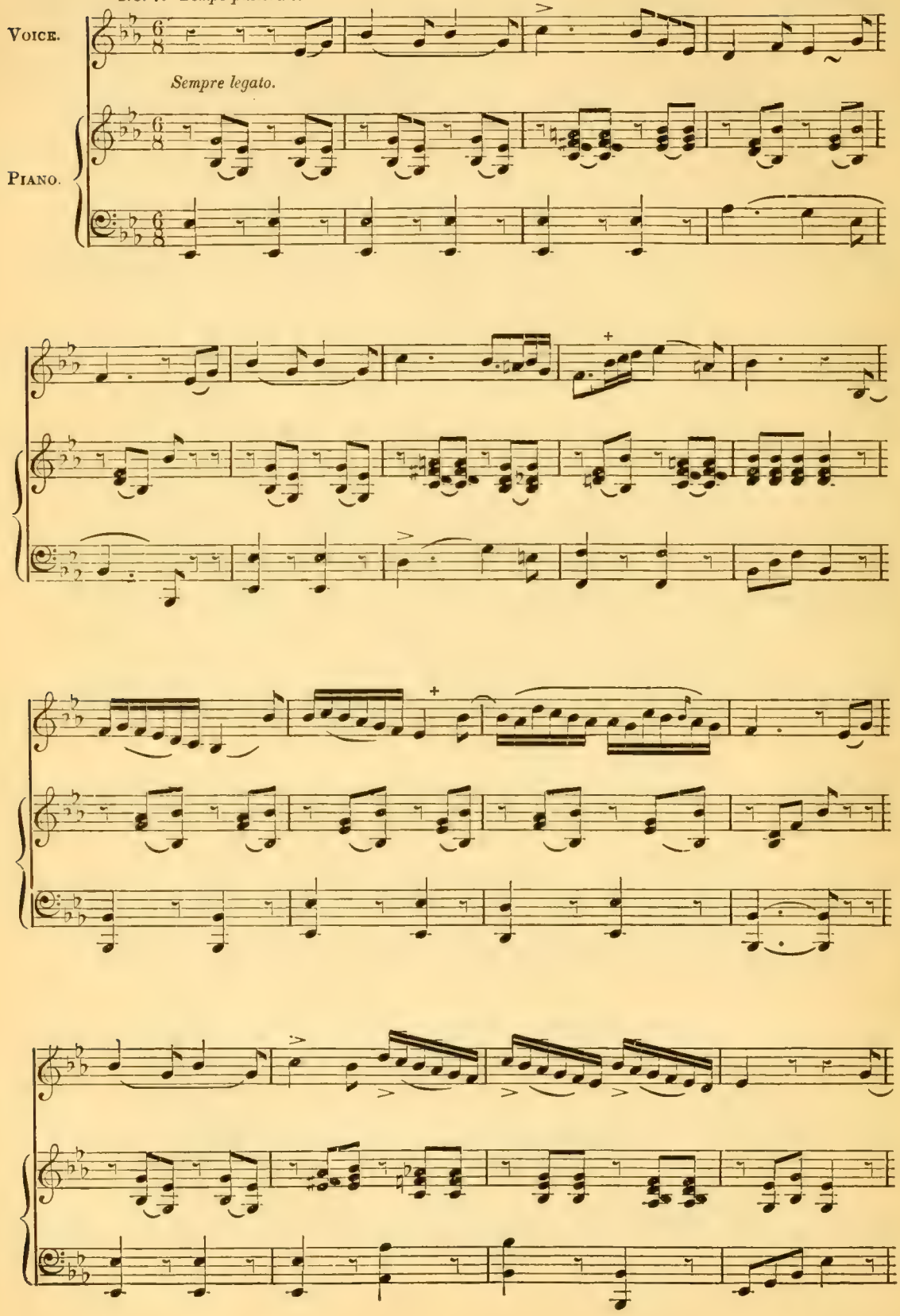

dolce.
tr
3
3
tr

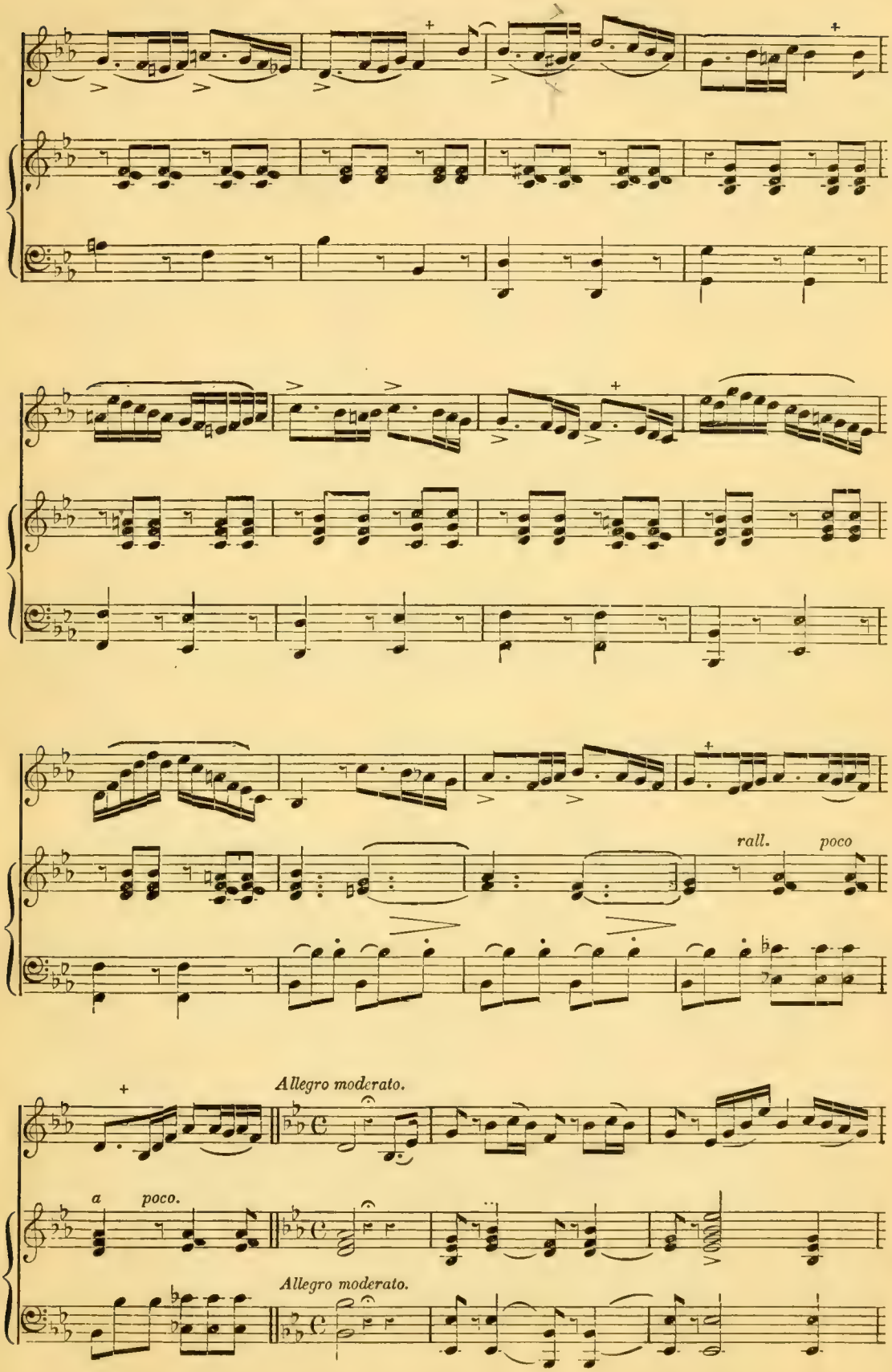

tr
tr
rall.
a tempo.
col canto.
a tempo.

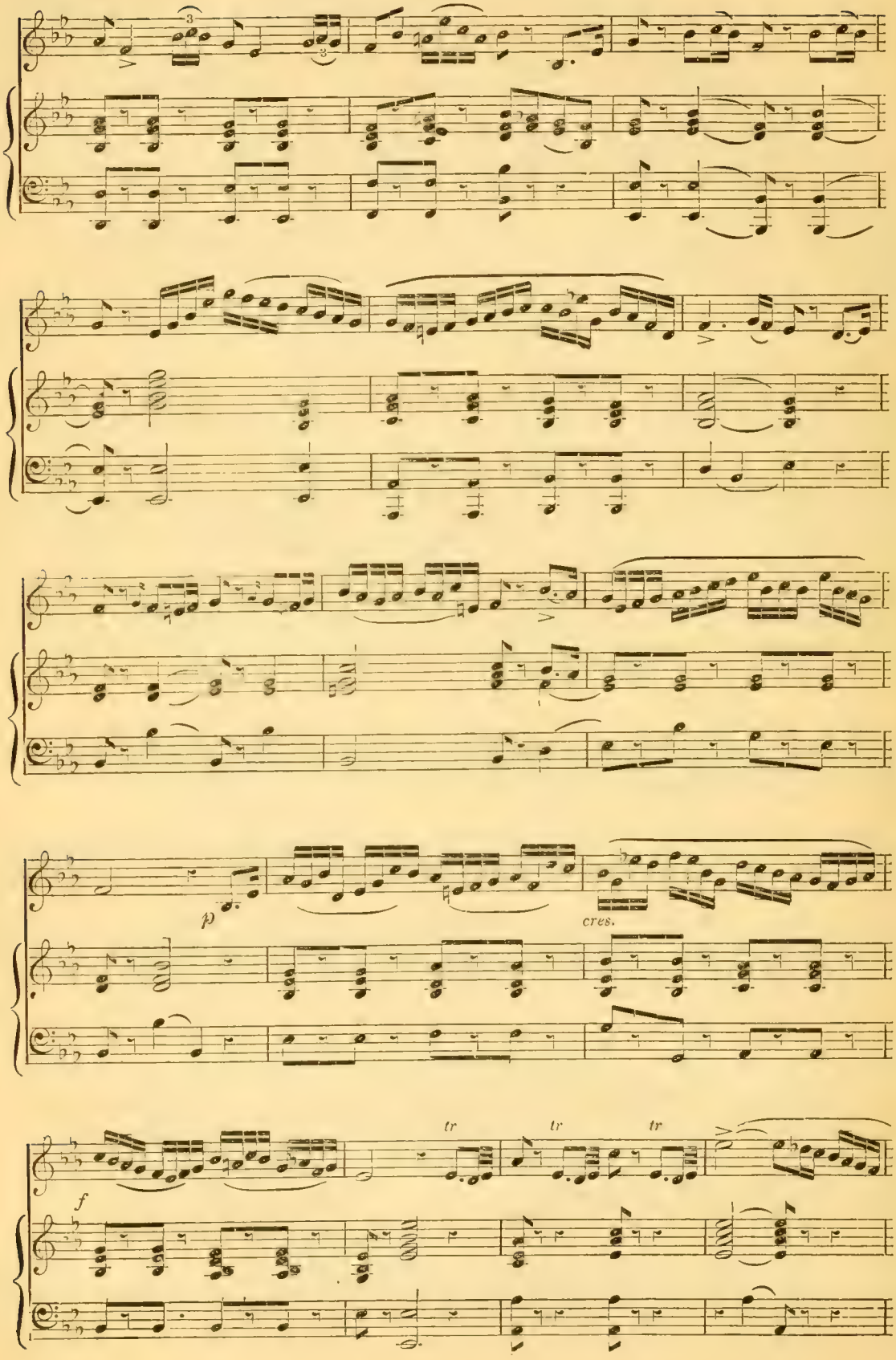

tr
tr
tr

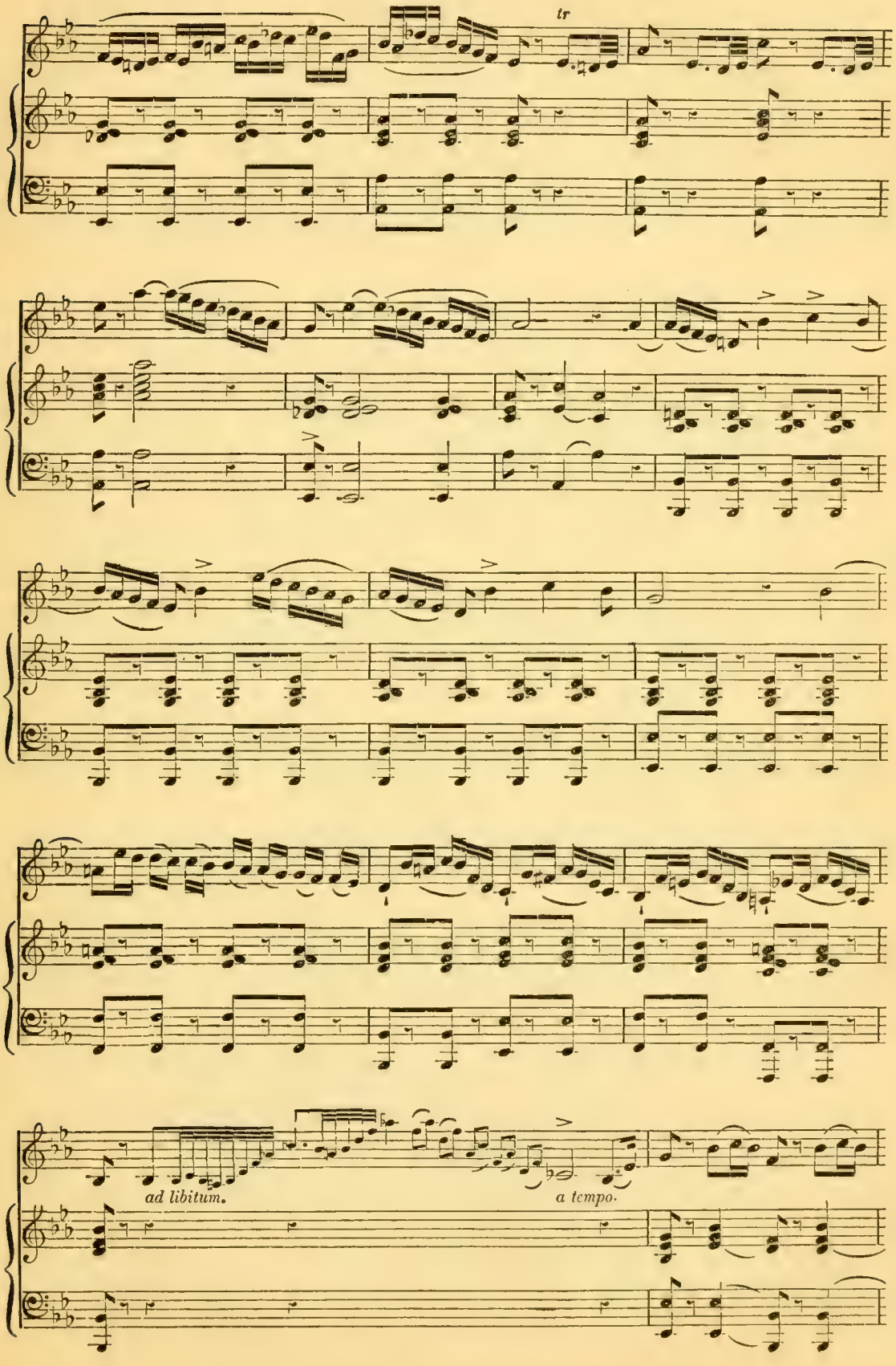

mf
cres.
mf
cres.
+f
f
f
f

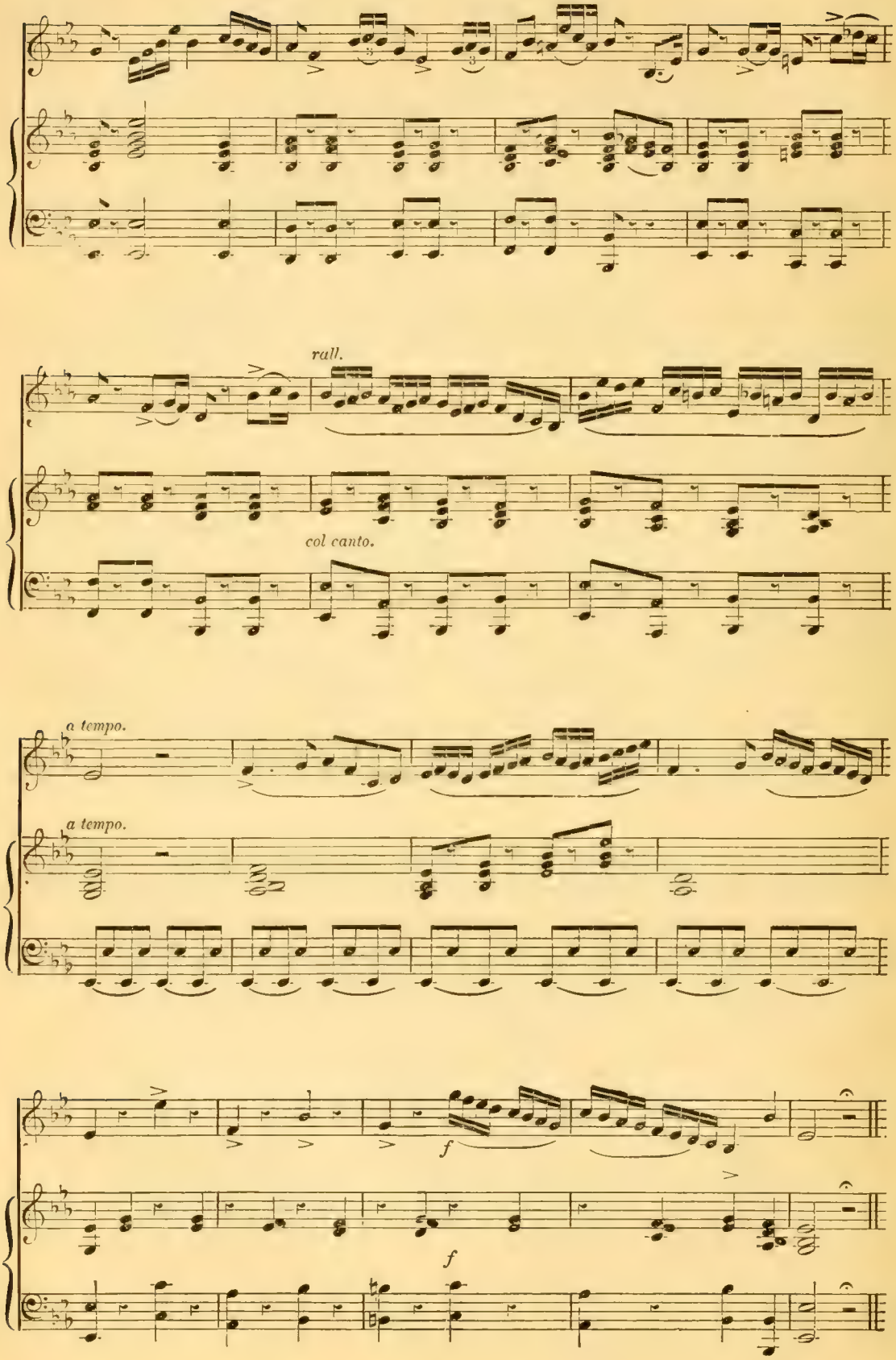
No. 7. *Tempo pastorale.* BORDOGNI.




rall.
poco
Allegro moderato.
a
poco.
Allegro moderato.

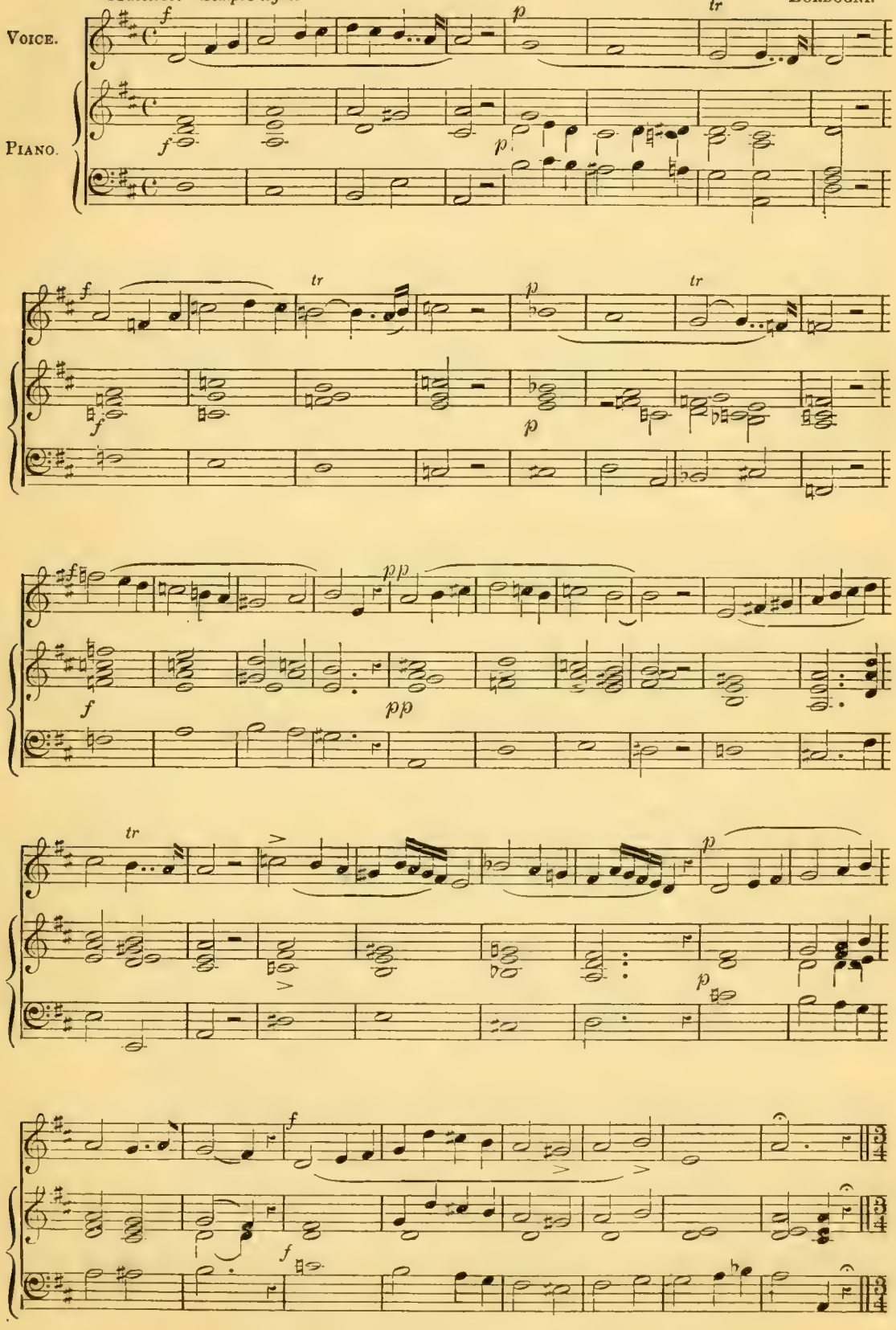

p
cres.
tr
tr
tr
f

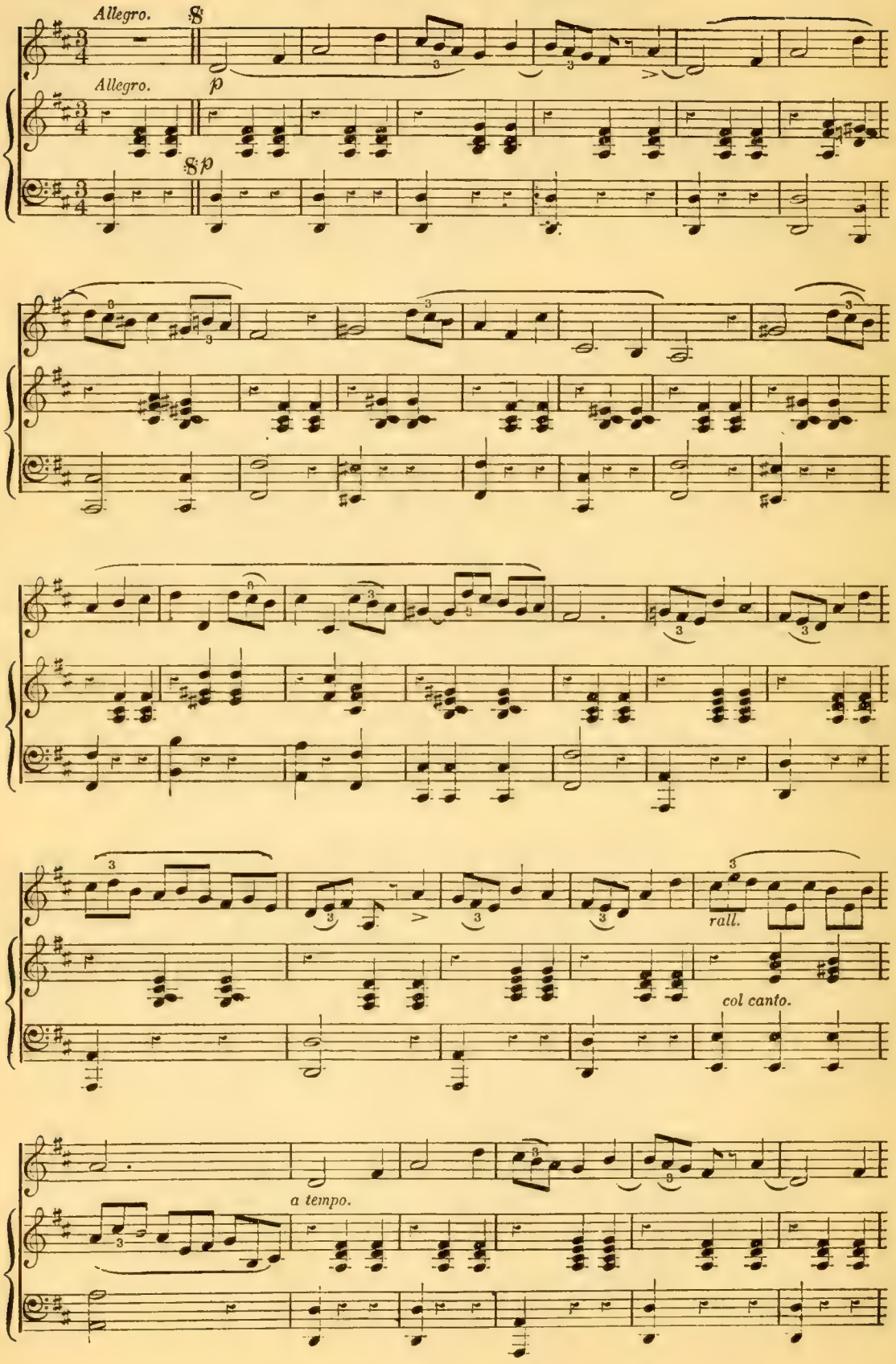

tr
ad libitum.
a tempo.

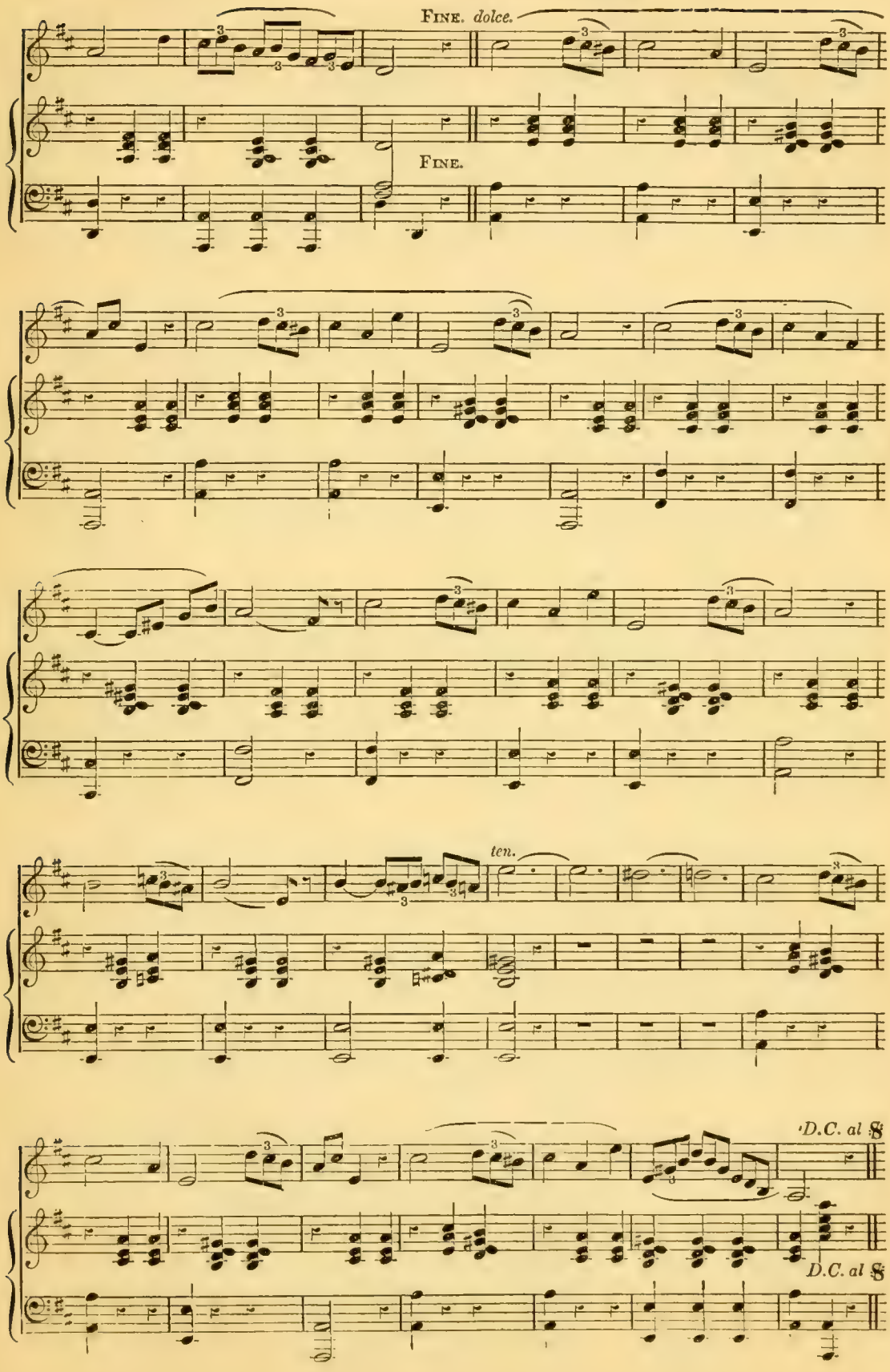

rall.
col canto.
a tempo.
a tempo.
f
f

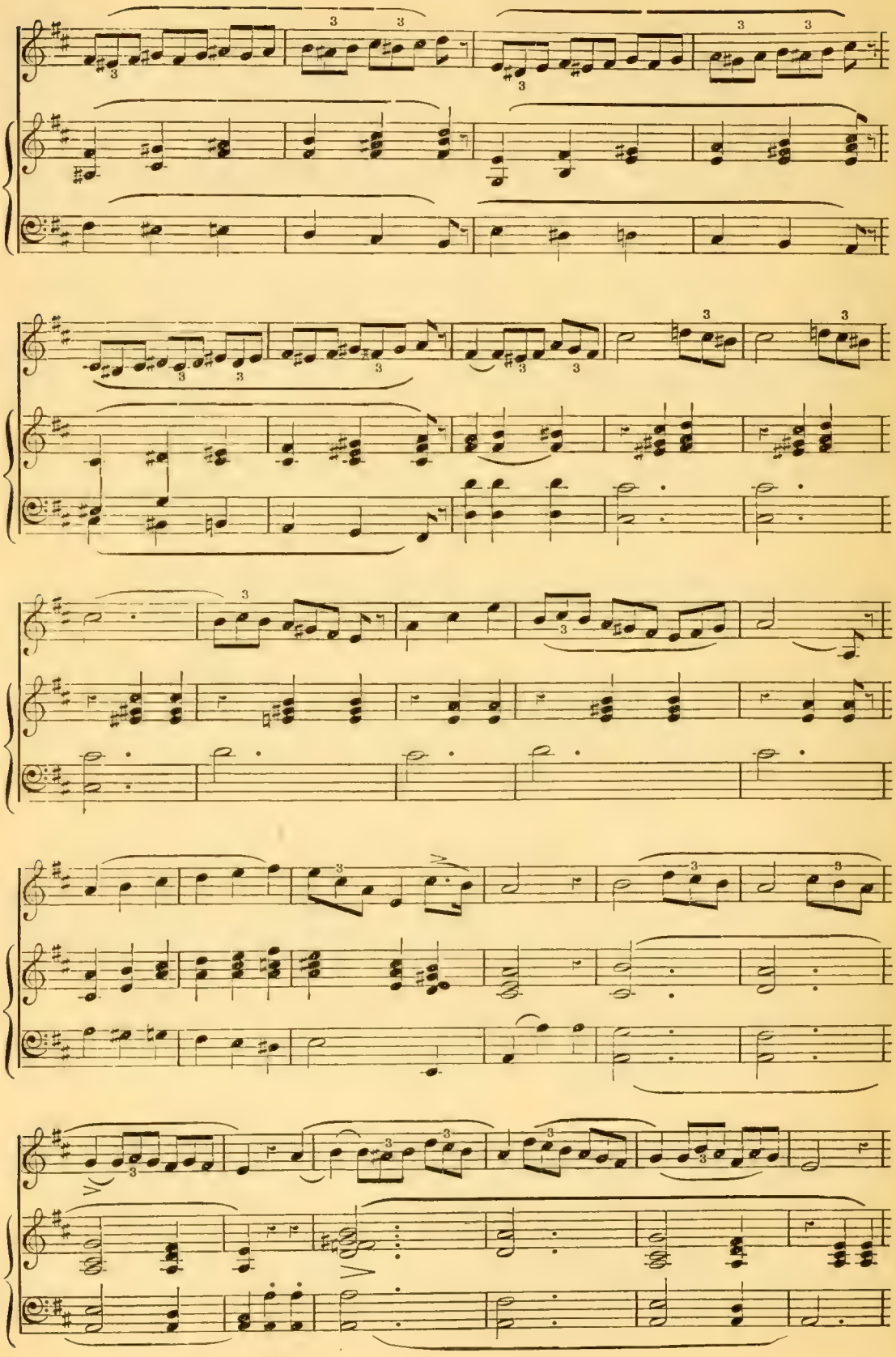
No 8.

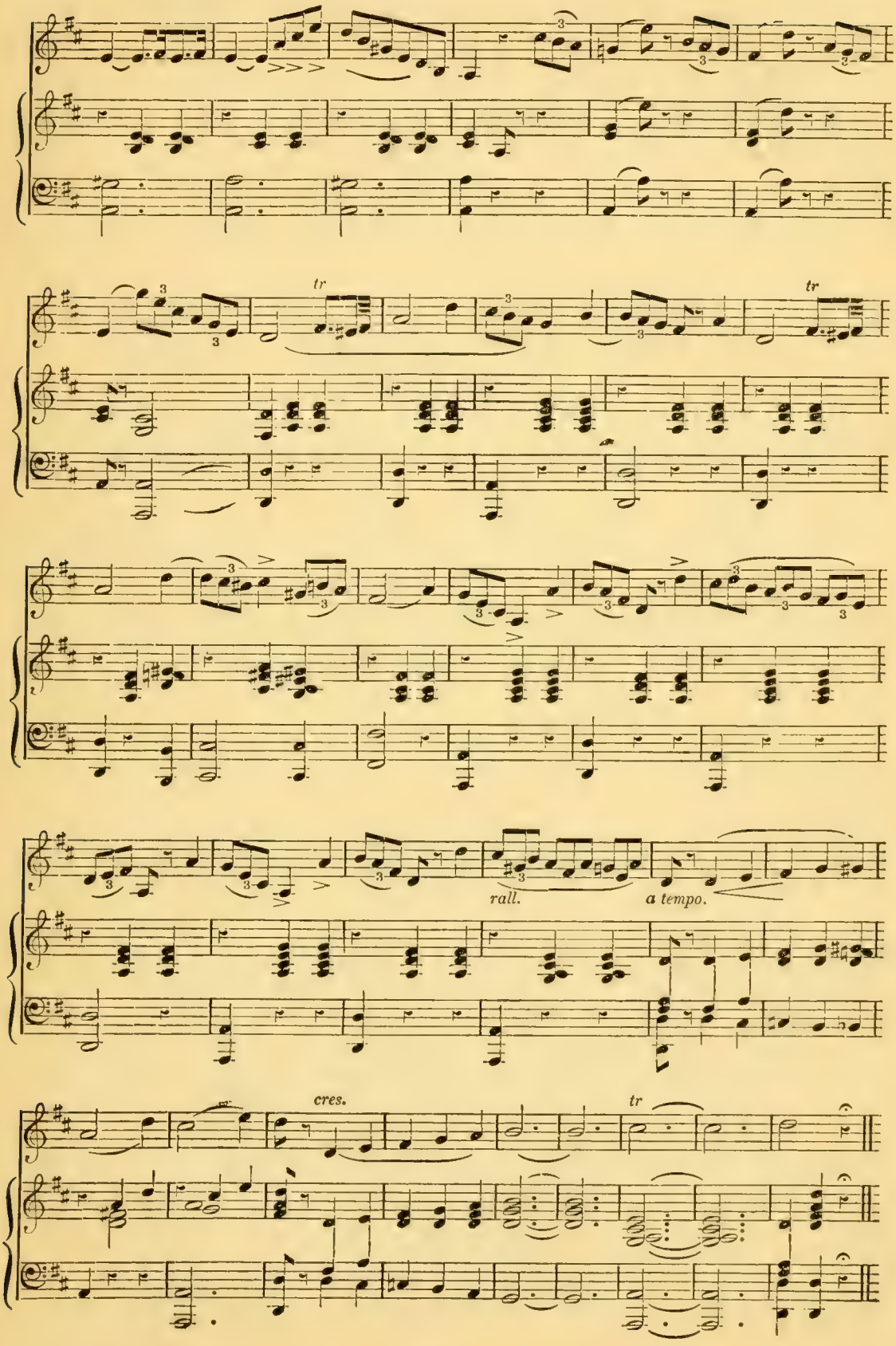
Maestoso. *Sempre legato.* BORDOGNI.




Allegro.
Allegro.
p
rall.
col canto.
a tempo.


FINE. *dolce.*
FINE.
ten.
D.C. al S
D.C. al S




tr
tr
rall.
a tempo.
cres.
tr

PART III.

I NOW come to singing with words, and cannot dwell too much, in the first place, on the great importance of understanding thoroughly the vowel sounds in our language as well as their modifications. Elocutionists teach that, even in reading, it is necessary for distinctness to dwell strongly on the vowel sounds. How much more, then, must they be dwelt on in singing, when every sound is more or less sustained? Elocution is too much neglected as a branch of general study; but its importance is specially great in connexion with the study of singing, the vocalist's least deviation from the pure sound of the vowel being apparent. All singers should learn elocution, for in oratorio and ballads half the charm is lost unless the audience can hear distinctly every syllable. It is not sufficient to pronounce in singing as in familiar conversation, when even the best educated person is often guilty of carelessness; and hence, before singing with words, a course of lessons in elocution is most desirable. It is a very common thing to notice such faults as the following:—"he-ill" for "hill," "ste-ull" for "still," "awa-ee" for "away," and "loight" for "light"—than such malpronunciation nothing can more impair the effect of the purest voice.

I often find great misunderstanding about the unaccented syllable in declamation, and on this subject cannot do better than quote the high authority of Walker.

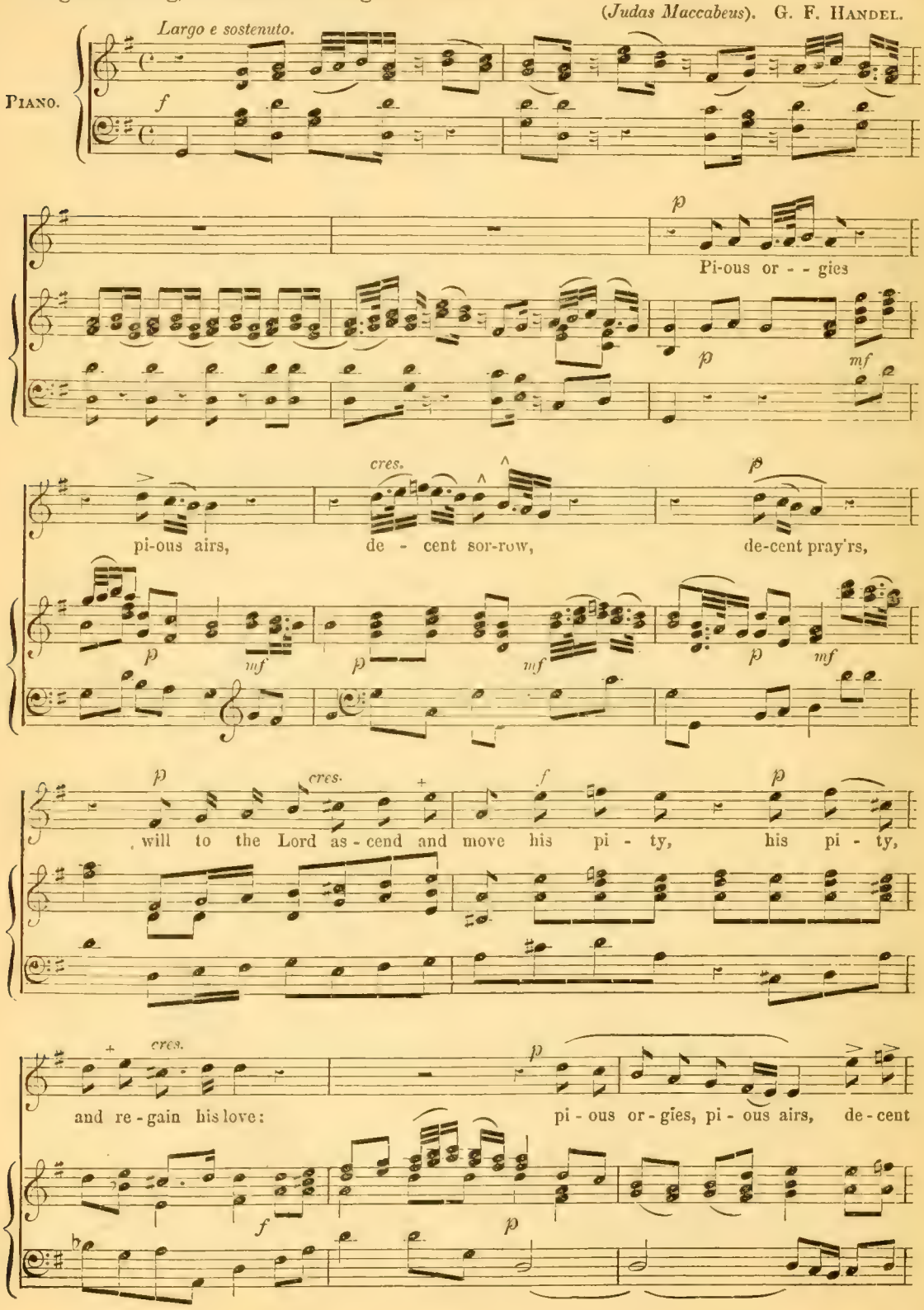
"Besides such imperfections in pronunciation as disgust every ear not accustomed to them, there are a thousand insensible deviations in the more minute parts of the language, as the unaccented syllable may be called, which do not strike the ear so forcibly as to mark any direct impropriety in particular words, but occasion only such a general imperfection as to give a bad impression on the whole. Speakers with these imperfections pass very well in common conversation; but when they are required to pronounce with emphasis, and for that purpose to be more distinct and definite in their utterance, here their ear fails them: they have been accustomed only to loose, cursory speaking, and for want of firmness of pronunciation are like those painters who draw the muscular exertions of the human body without any knowledge of anatomy. This is one reason, perhaps, why we find the elocution of so few people agreeable when they read or speak to an assembly, while so few offend us by their utterance in common conversation. A thousand faults lie concealed in miniature which a microscope brings to view, and it is only by pronouncing on a larger scale, as public speaking may be called, that we prove the propriety of our elocution." All that is here said with regard to speaking applies equally to singing.

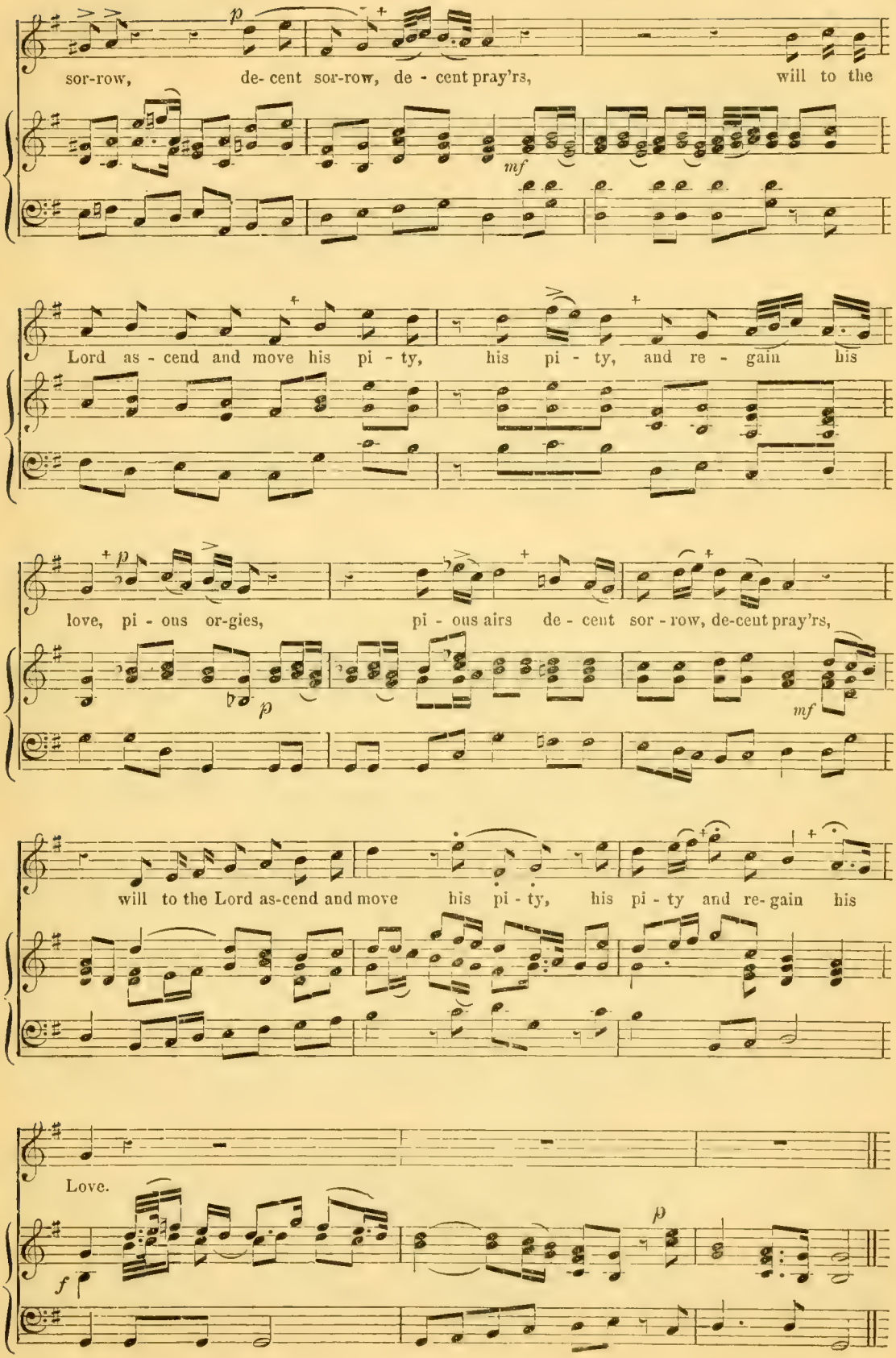
The following selection of songs will be found to illustrate all styles, and I would direct special attention to the remarks made upon the correct manner of their interpretation. To those who have not frequent opportunities of hearing music rightly performed they will prove valuable.

PIOUS ORGIES.

This song is of a devotional character and must be sung throughout smoothly, with great religious feeling, and attention to light and shade.

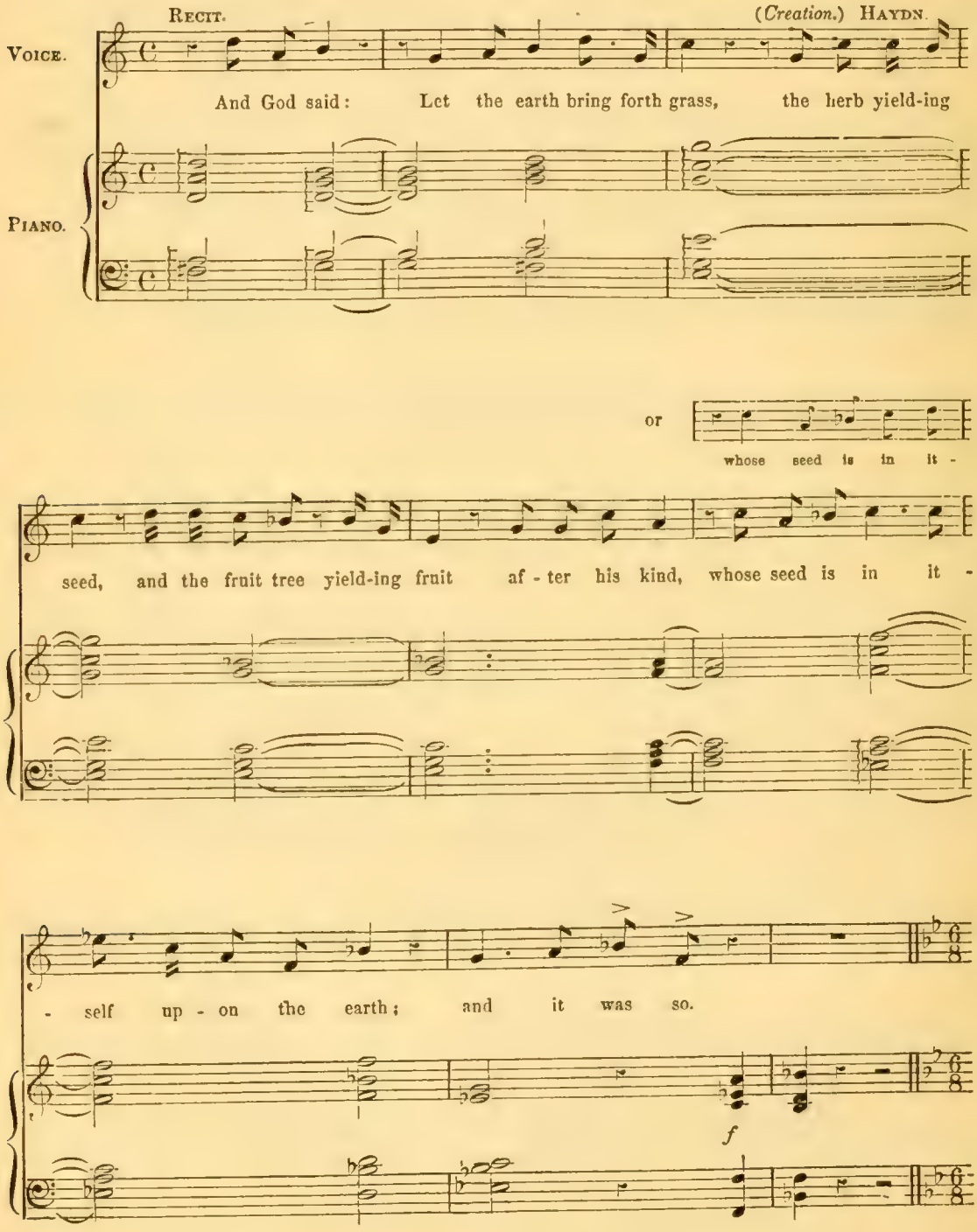
(*Judas Maccabeus*). G. F. HANDEL.

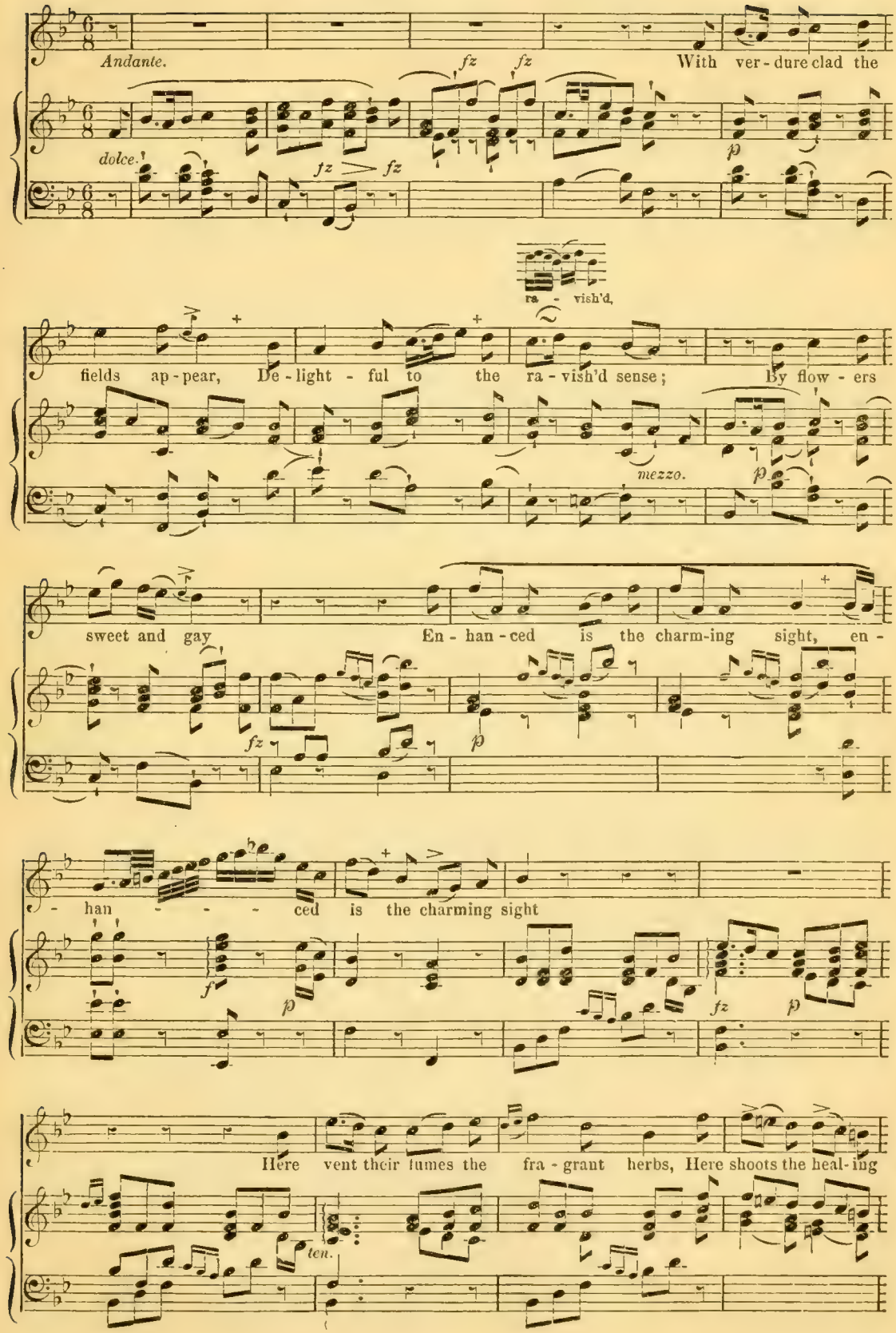


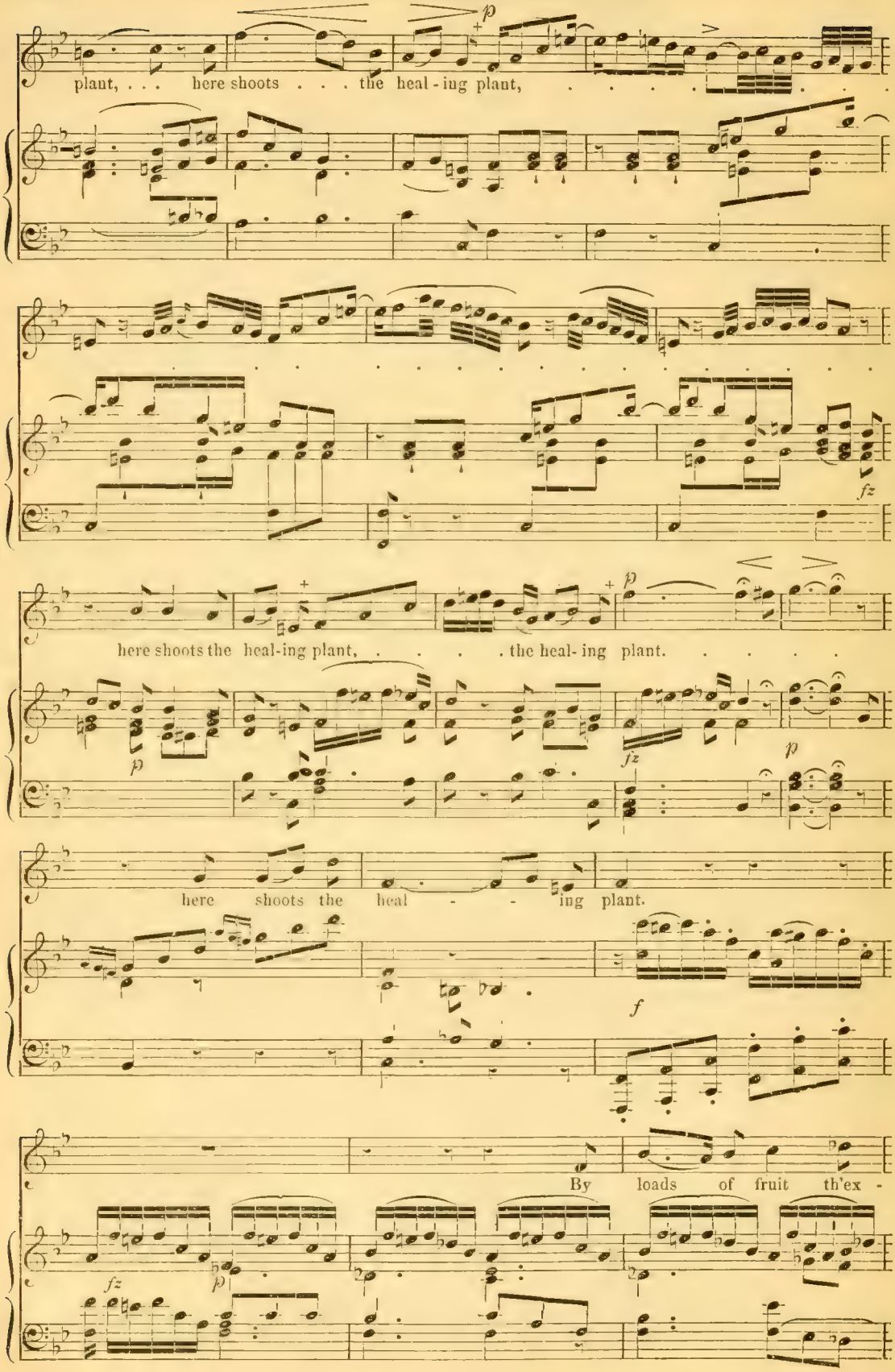

sor-row, de- cent sor-row, de - cent pray'rs, will to the
Lord as - cend and move his pi - ty, his pi - ty, and re - gain his
love, pi - ous or-gies, pi - ous airs de - cent sor - row, de-cent pray'rs,
will to the Lord as-cend and move his pi - ty, his pi - ty and re-gain his
Love.

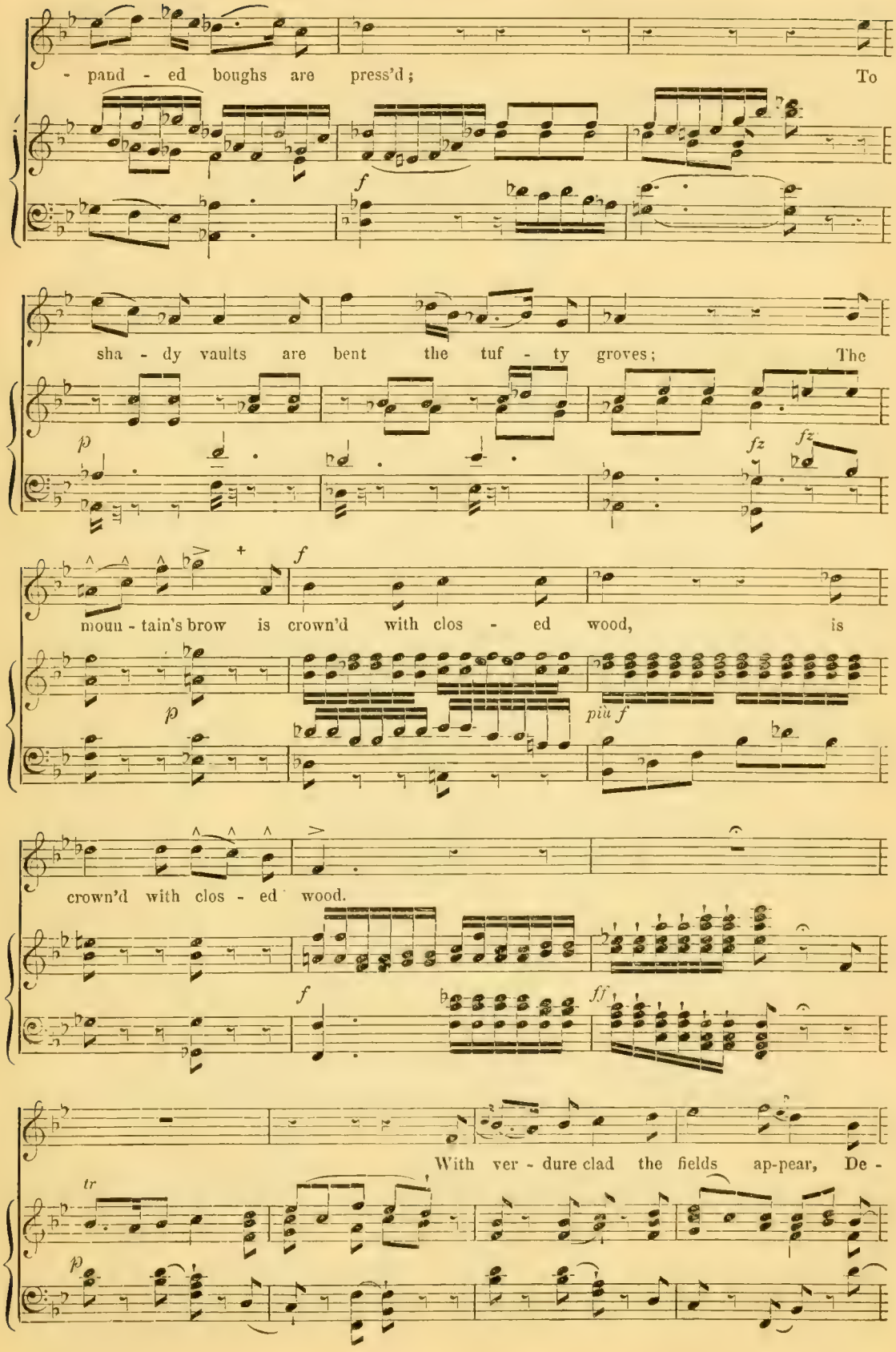
WITH VERDURE CLAD.

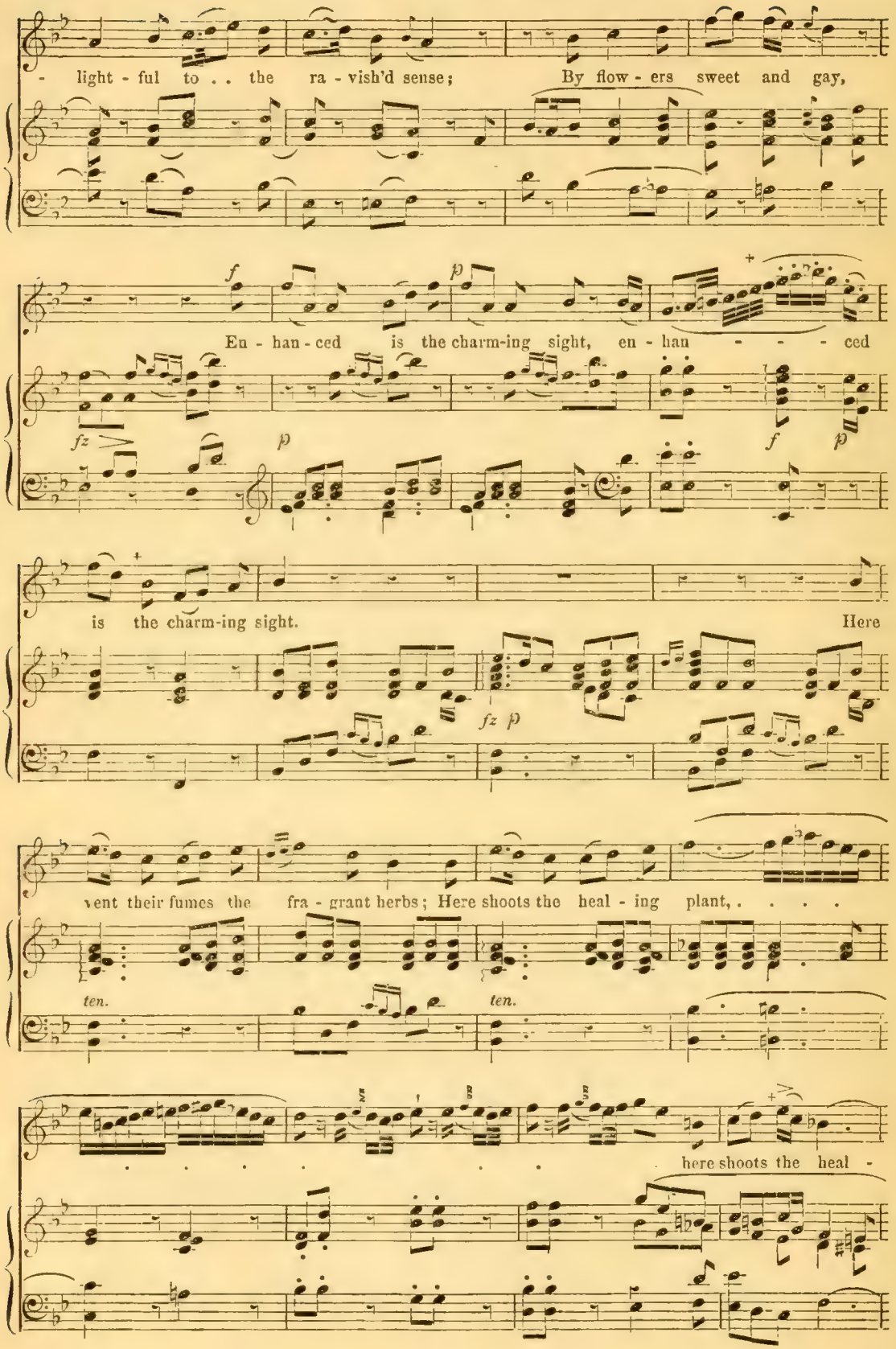
This song does not require depth of feeling, but it exacts great command of vocalisation, and must be sung with finish.

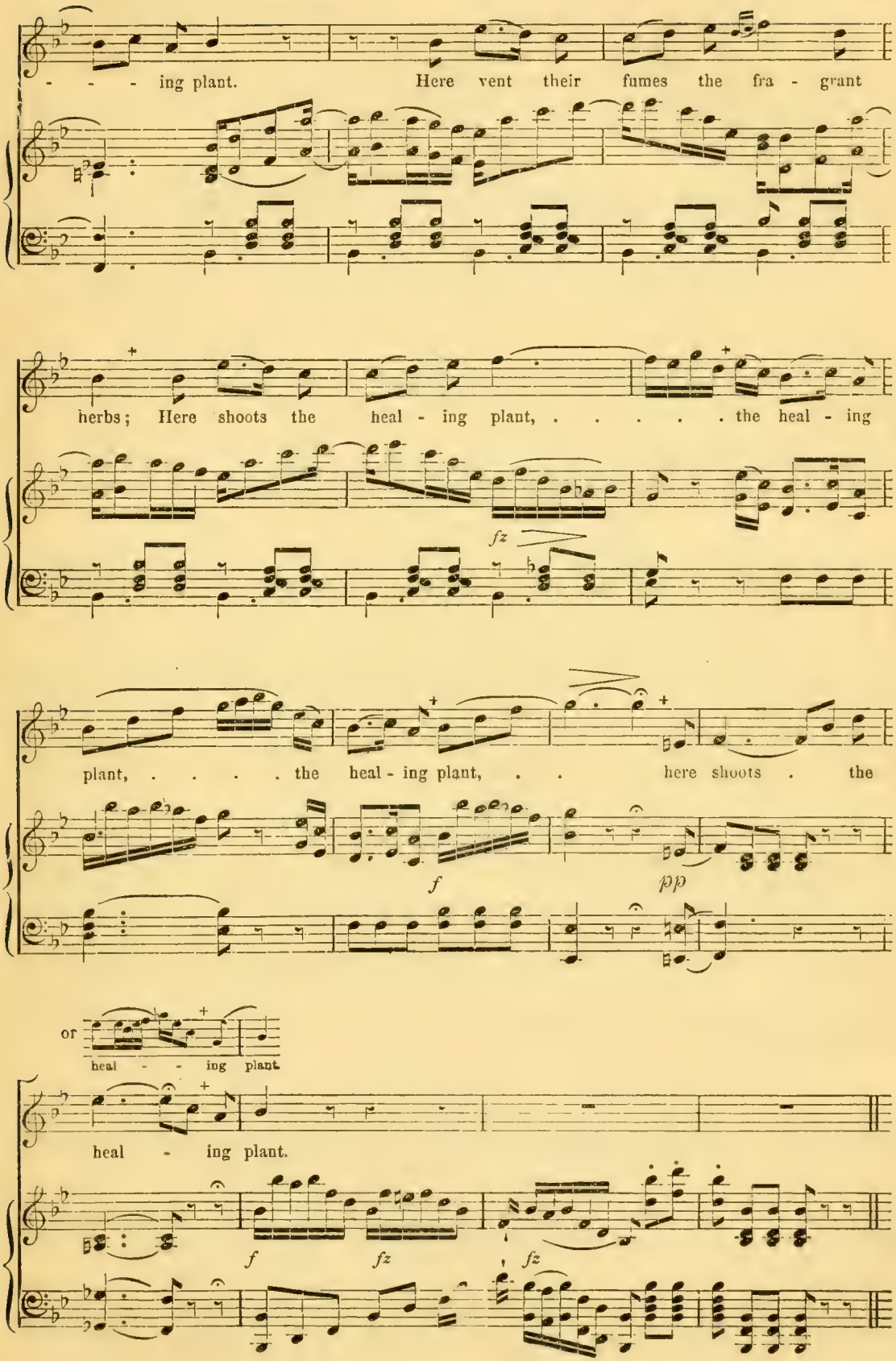



Andante.
With ver - dure clad the
dolce.
ra - vish'd,
fields ap - pear, De - light - ful to the ra - vish'd sense; By flow - ers
mezzo.
sweet and gay En - han - ced is the charm-ing sight, en -
- han - - - ced is the charming sight
Here vent their fumes the fra - grant herbs, Here shoots the heal-ing
ten.


plant, . . . here shoots . . . the heal - ing plant, ...
here shoots the heal-ing plant, ... the heal- ing plant. . . . . .
here shoots the heal - - ing plant.
By loads of fruit th'ex -


- pand - ed boughs are press'd; To
f
sha - dy vaults are bent the tuf - ty groves; The
p
fz
fz
moun - tain's brow is crown'd with clos - ed wood, is
f
p
più f
crown'd with clos - ed wood.
f
ff
With ver - dure clad the fields ap-pear, De -
tr
p

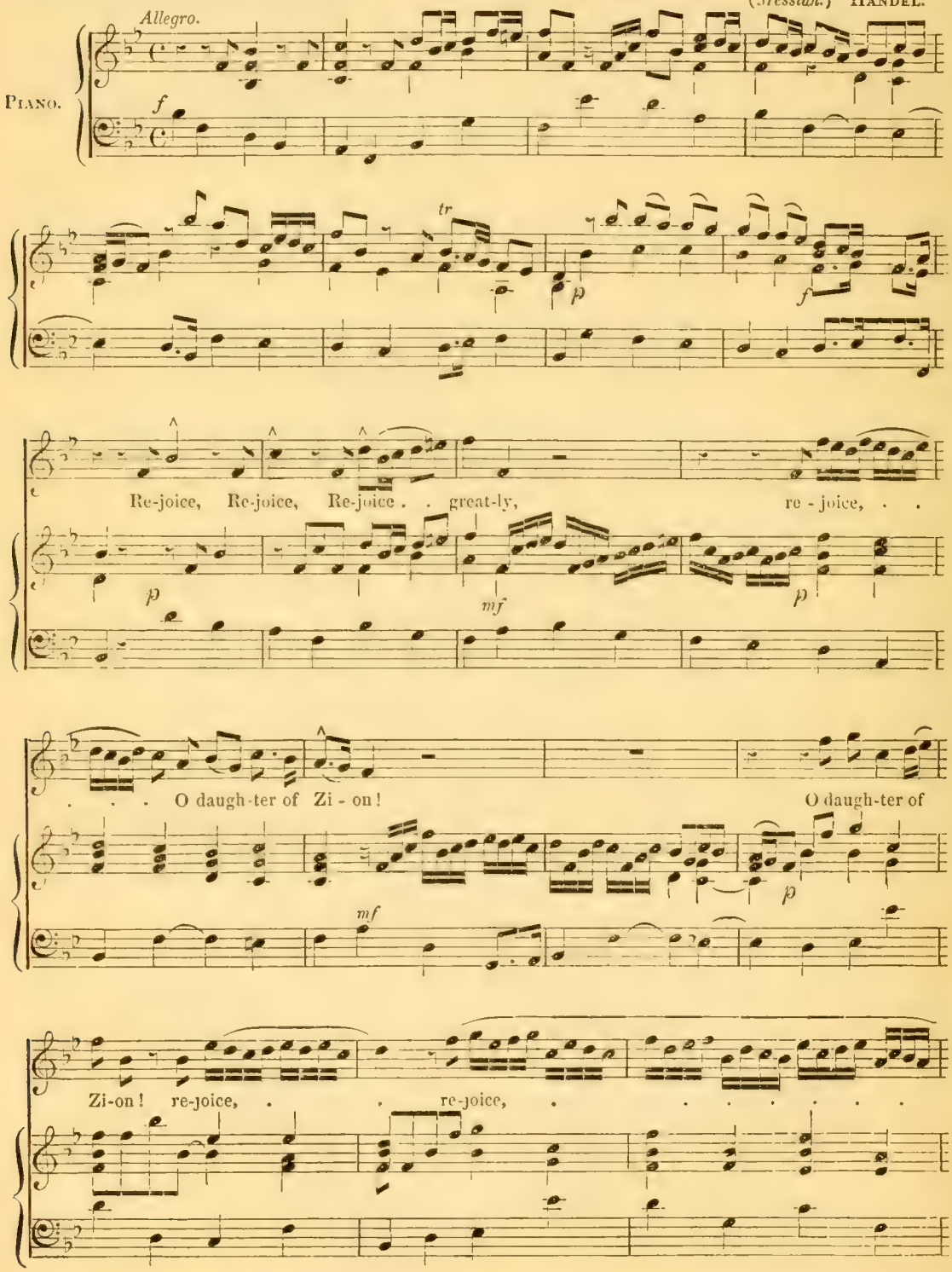

- light - ful to . . the ra - vish'd sense; By flow - ers sweet and gay,
f p
En - han - ced is the charm-ing sight, en - han - - - - ced
fz p f p
is the charm-ing sight. Here
fz p
vent their fumes the fra - grant herbs; Here shoots the heal - ing plant, ...
ten. ten.
here shoots the heal -

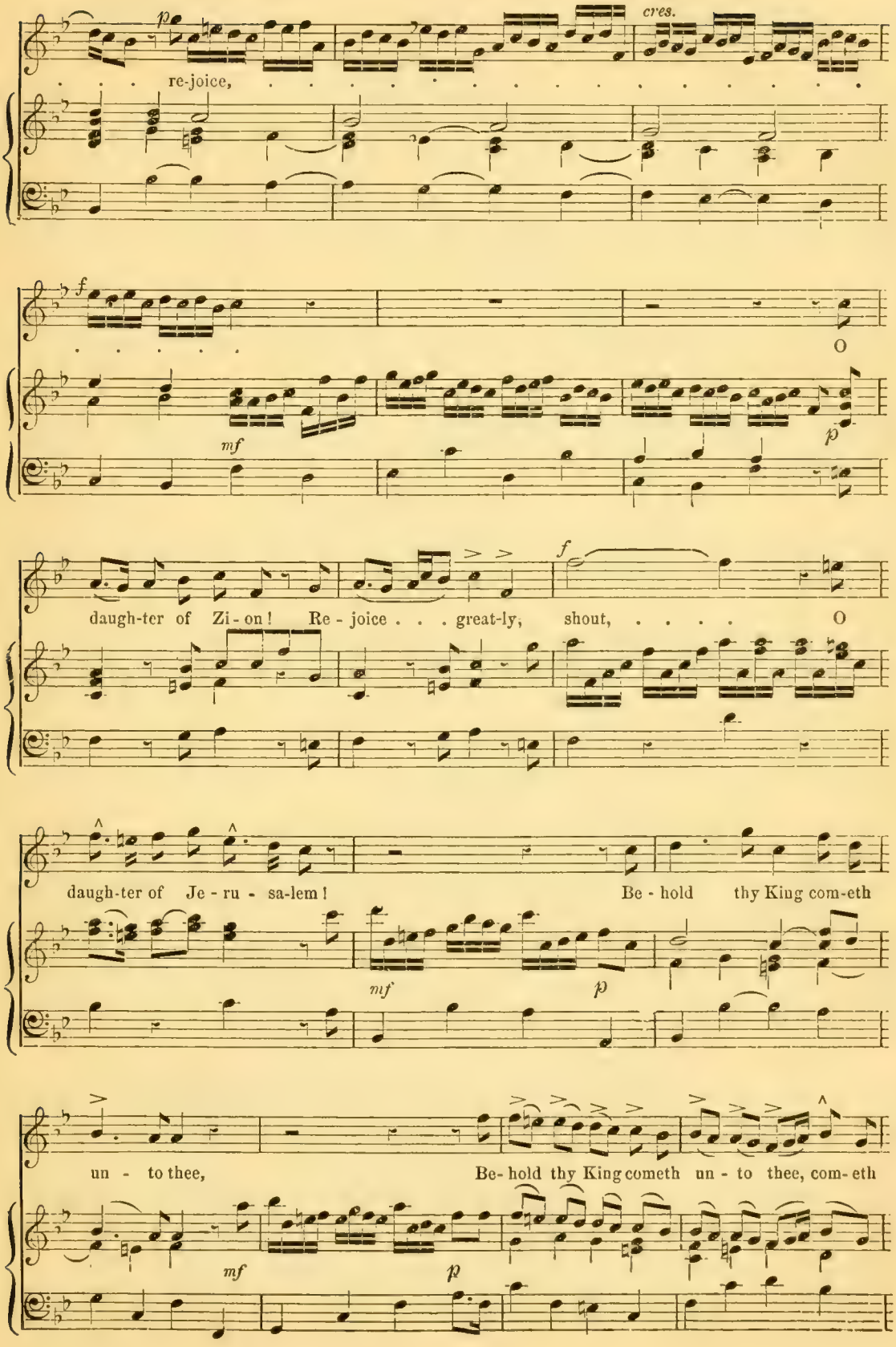

- - - ing plant. Here vent their fumes the fra - grant
herbs; Here shoots the heal - ing plant, ... the heal - ing
fz
plant, ... the heal - ing plant, . . here shoots . the
f
pp
or
heal - - ing plant.
heal - ing plant.
f
fz
fz

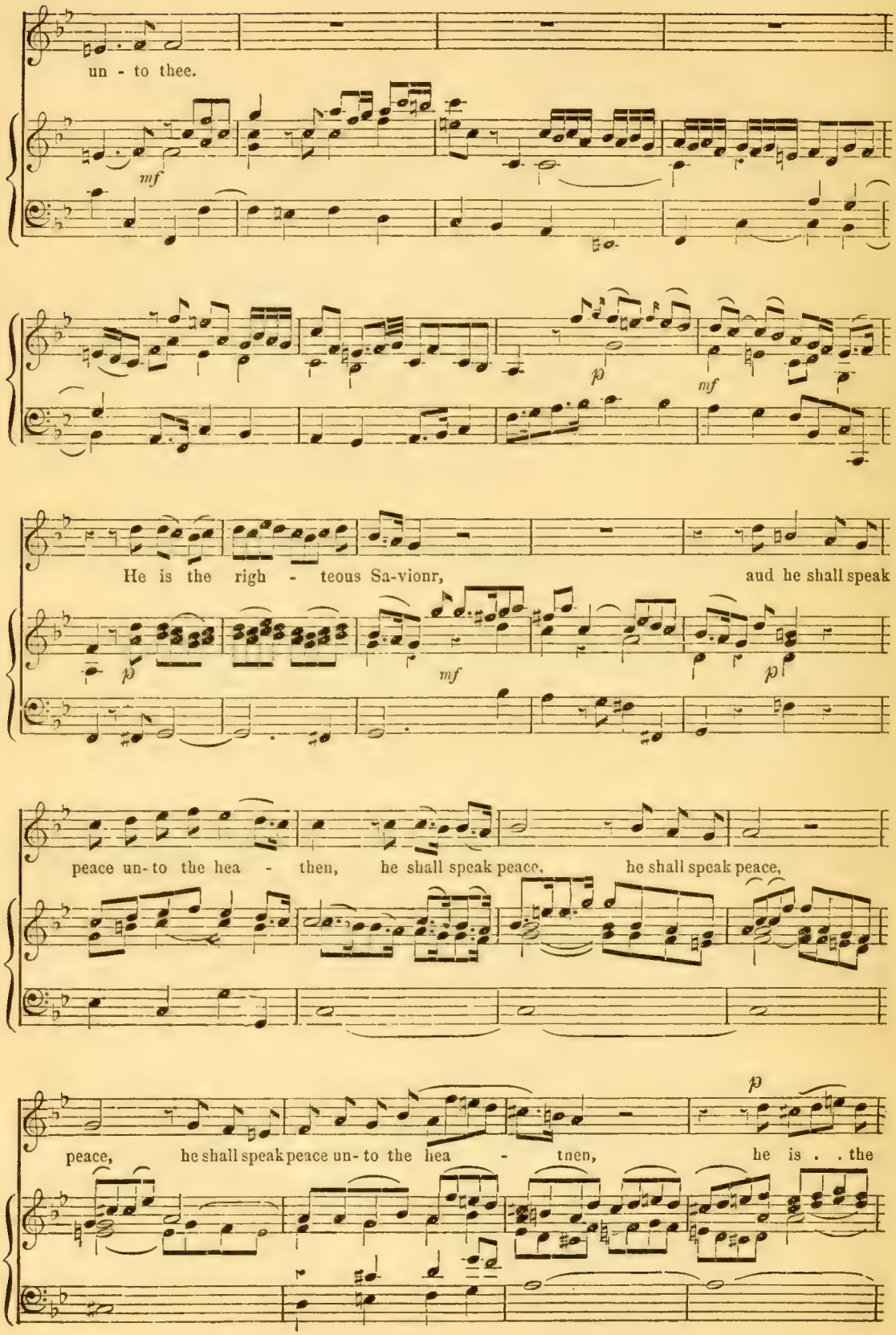
"REJOICE GREATLY."

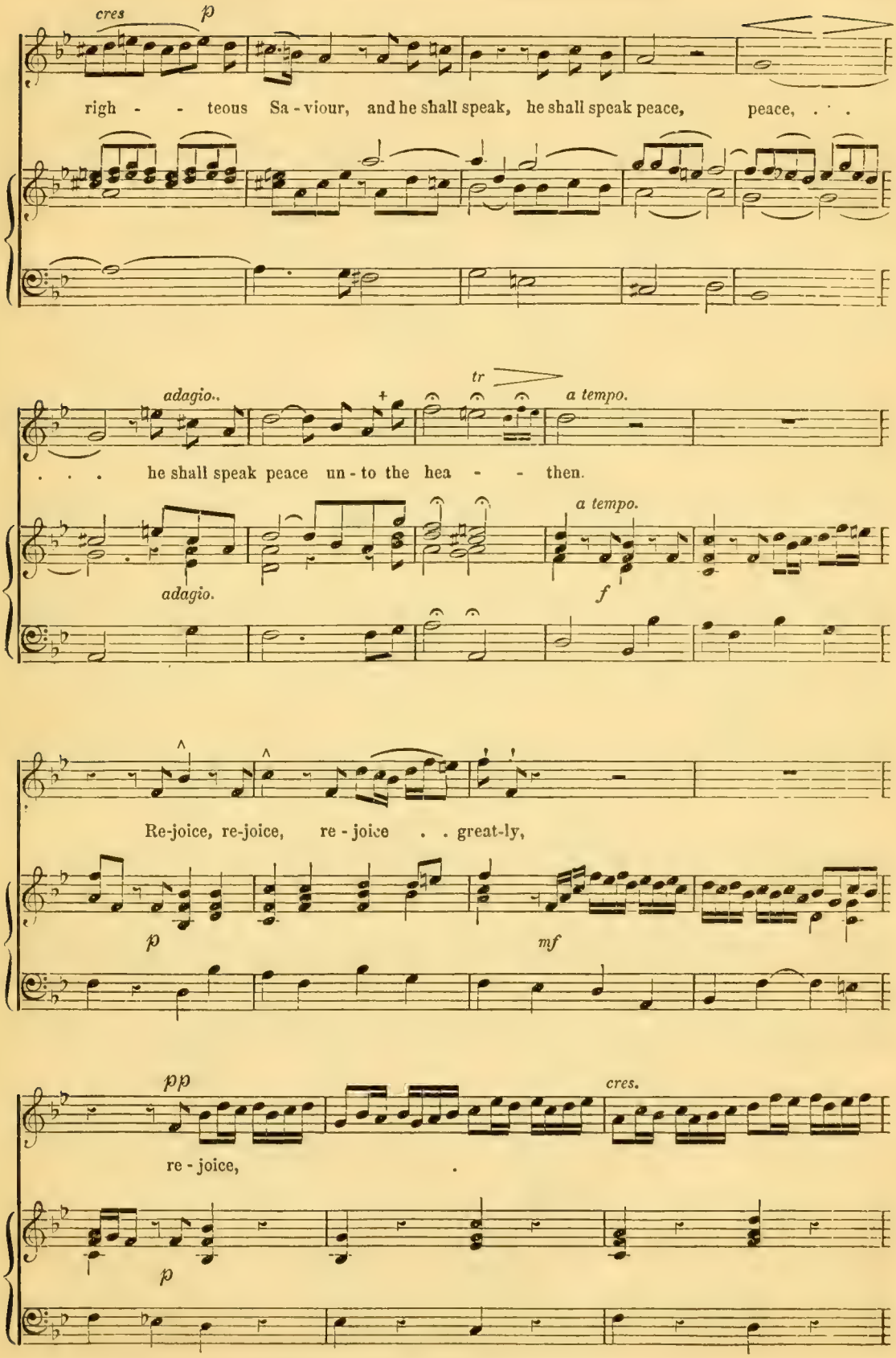
This song is of a jubilant character, and, though often attempted, is very rarely performed as it should be. It is very difficult to interpret properly, and, perhaps for this reason, the time is often taken much too fast; thus destroying the very decided accent which should be given to the passages of vocalisation.

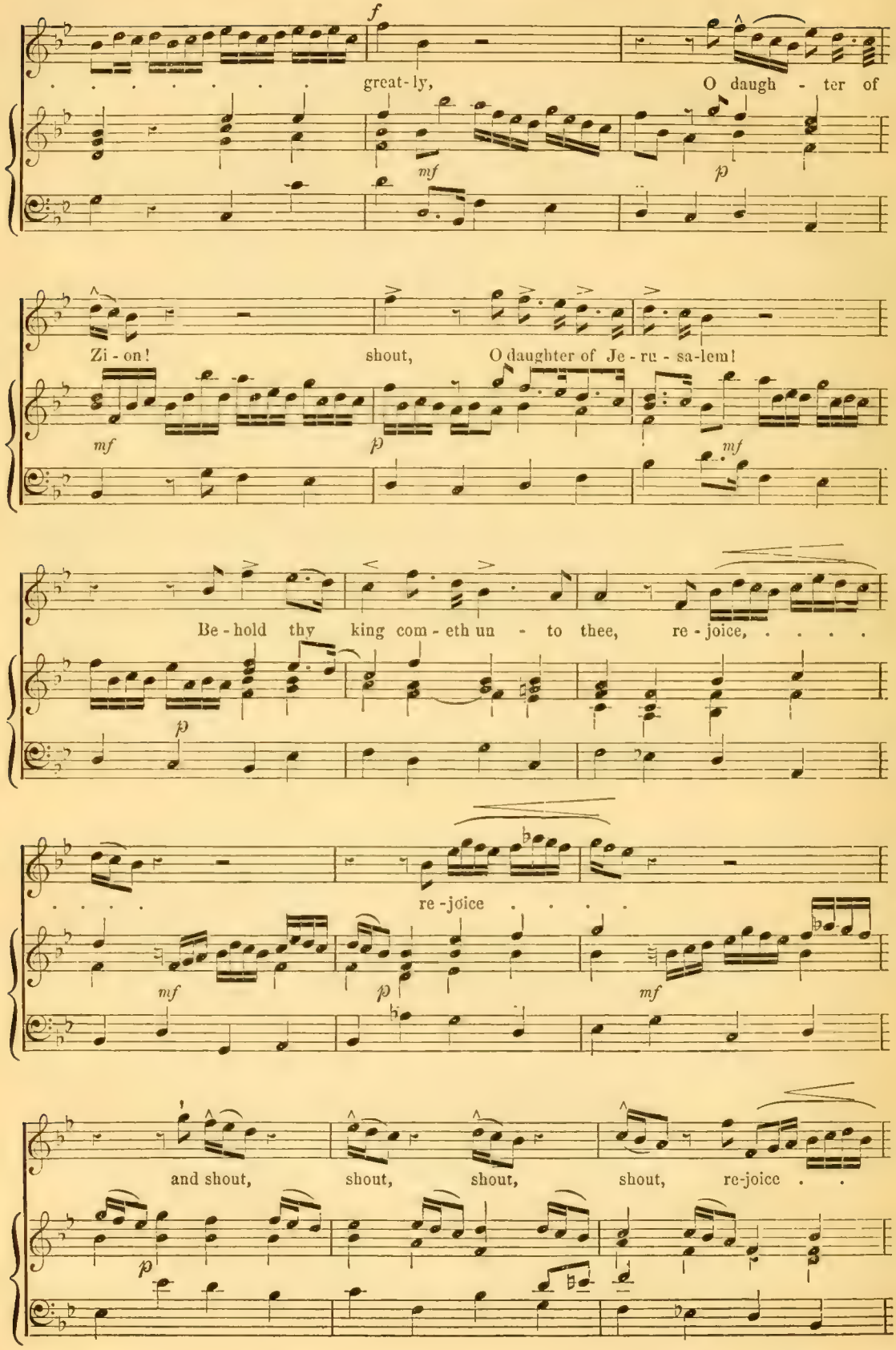
(*Messiah.*) HANDEL.

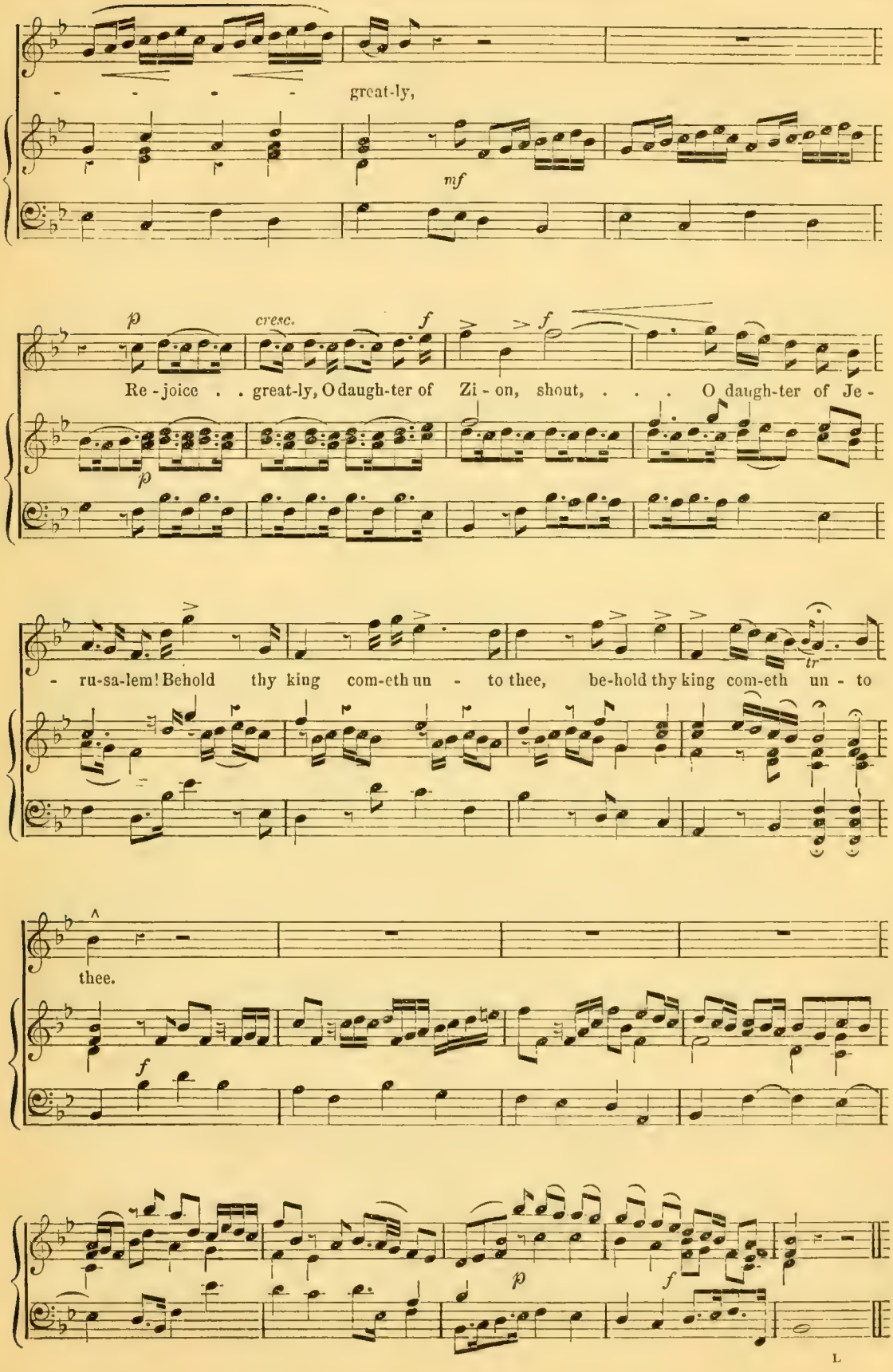



p
cres.
re-joice,
f
O
mf
p
daugh-ter of Zi - on! Re - joice . . . great-ly, shout, ... O
f
daugh-ter of Je - ru - sa-lem!
Be - hold thy King com-eth
mf
p
un - to thee,
Be- hold thy King cometh un - to thee, com- eth
mf
p


un - to thee.
mf
p
mf
He is the righ - teous Sa-vionr, and he shall speak
p
mf
p
peace un-to the hea - then, he shall speak peace, he shall speak peace,
p
peace, he shall speak peace un-to the hea - then, he is . . the

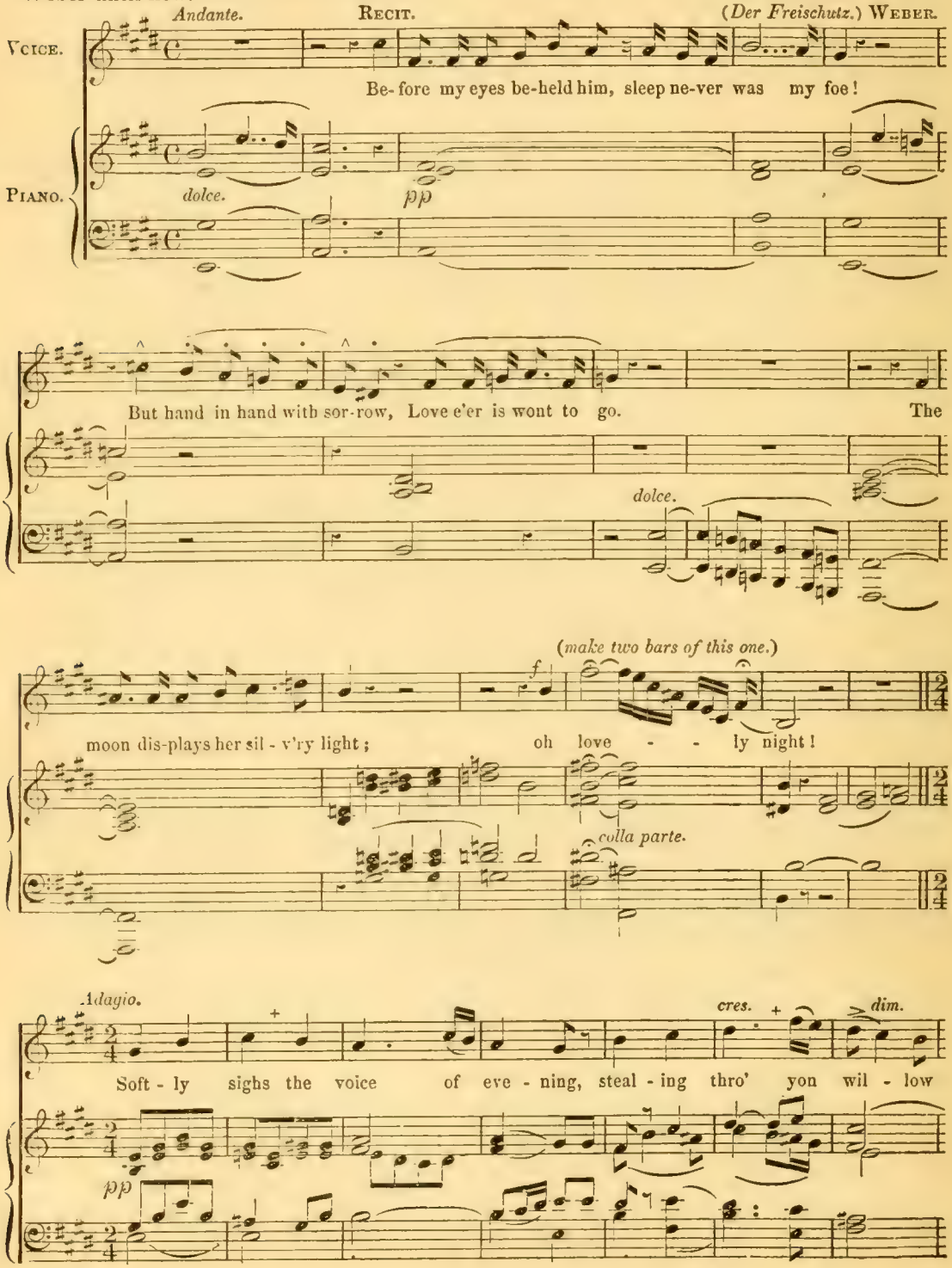

cres
p
righ - - teous Sa - viour, and he shall speak, he shall speak peace, peace, . .
adagio..
tr
a tempo.
. . . he shall speak peace un - to the hea - - then.
adagio.
a tempo.
f
Re-joice, re-joice, re - joice . . great-ly,
p
mf
pp
cres.
re - joice,
p

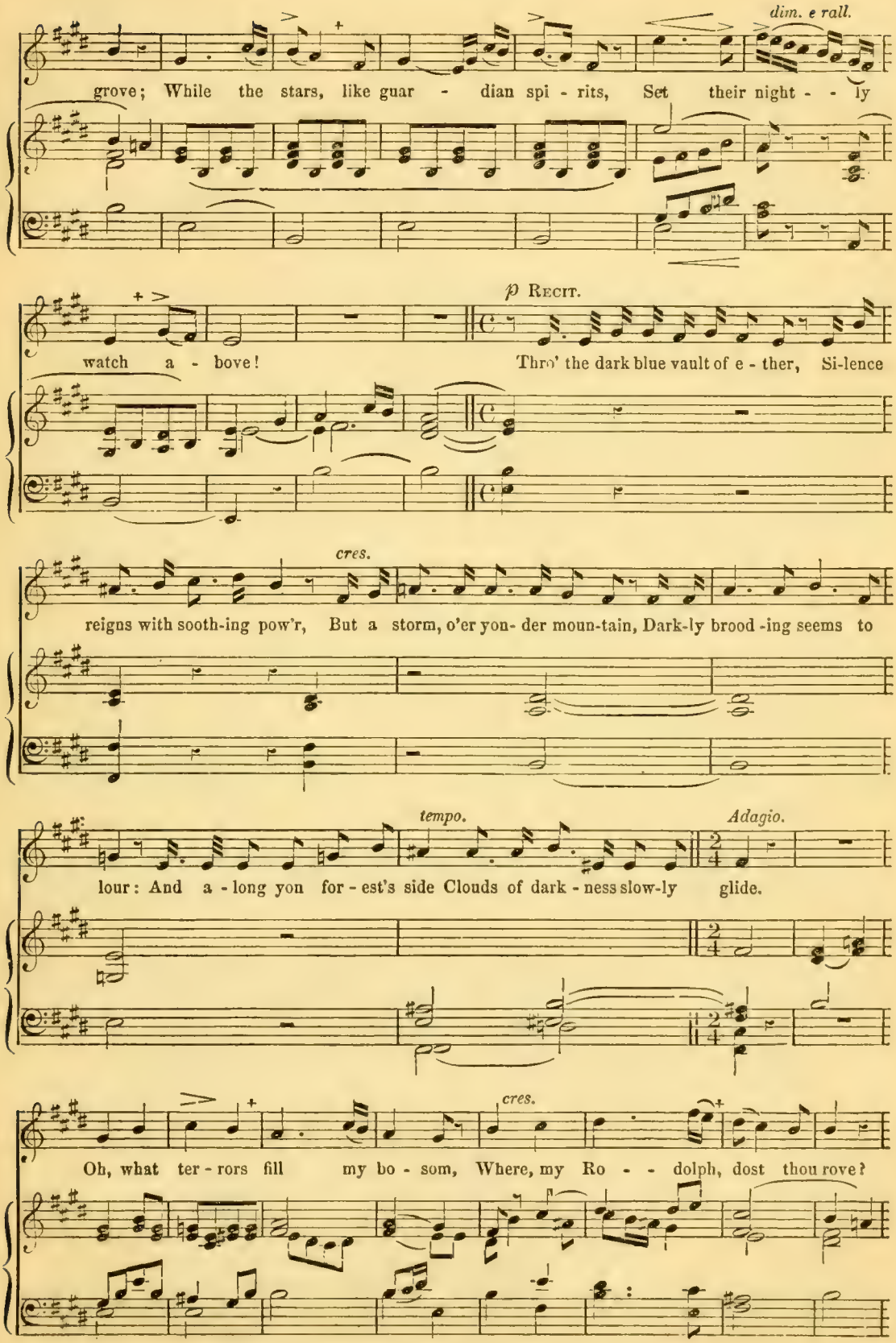

f
great-ly,
O daugh - ter of
mf
p
Zi - on!
shout,
O daughter of Je - ru - sa-lem!
mf
p
mf
Be - hold thy king com - eth un - to thee, re - joice,
p
re - joice
mf
p
mf
and shout, shout, shout, shout, re-joice
p

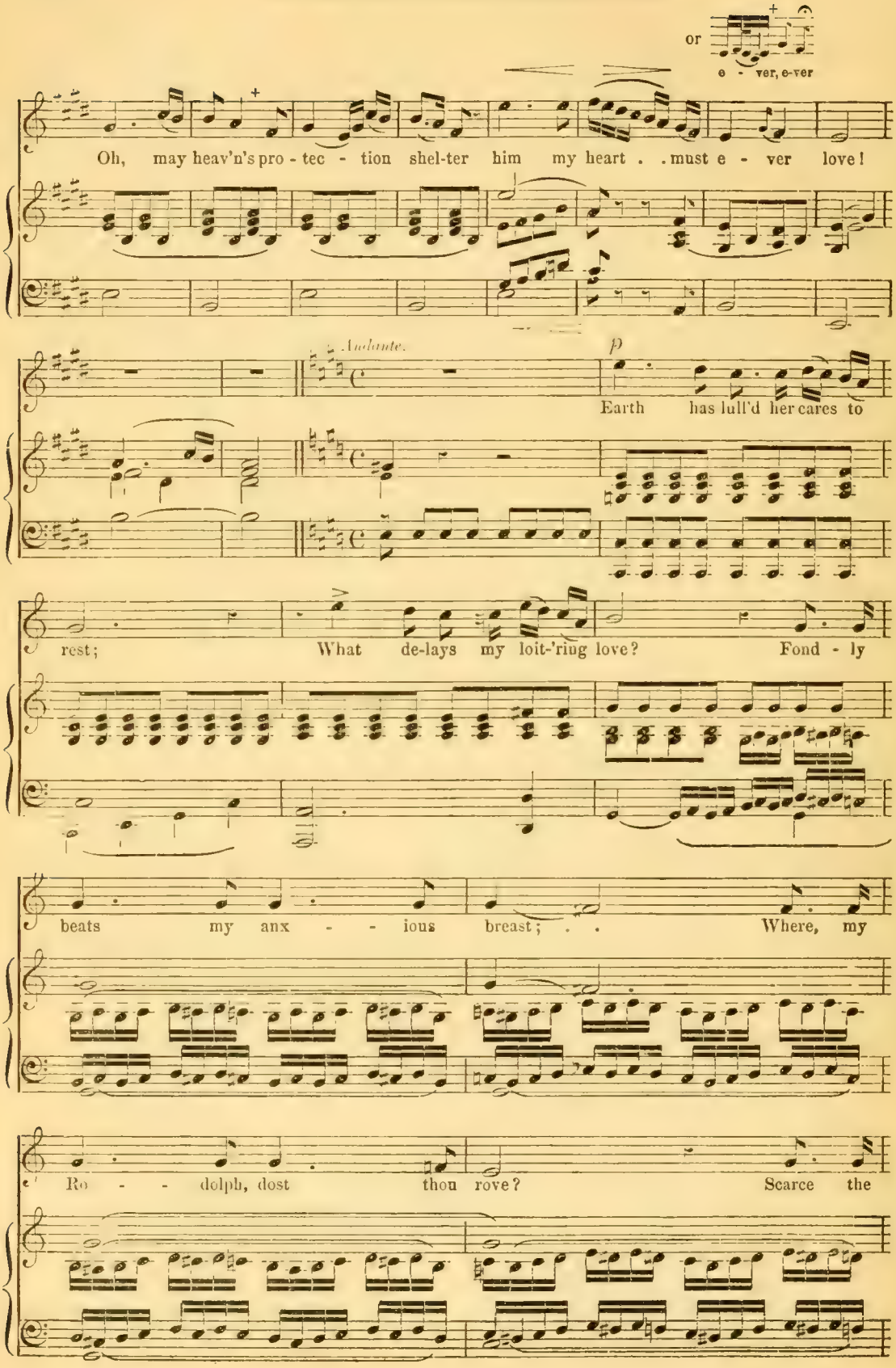

great-ly,
mf
p
cresc.
f
f
Re - joice . . great-ly, O daugh-ter of Zi - on, shout, . . . O daugh-ter of Je -
p
- ru-sa-lem! Behold thy king com-eth un - to thee, be-hold thy king com-eth un - to
tr
thee.
f
p
f

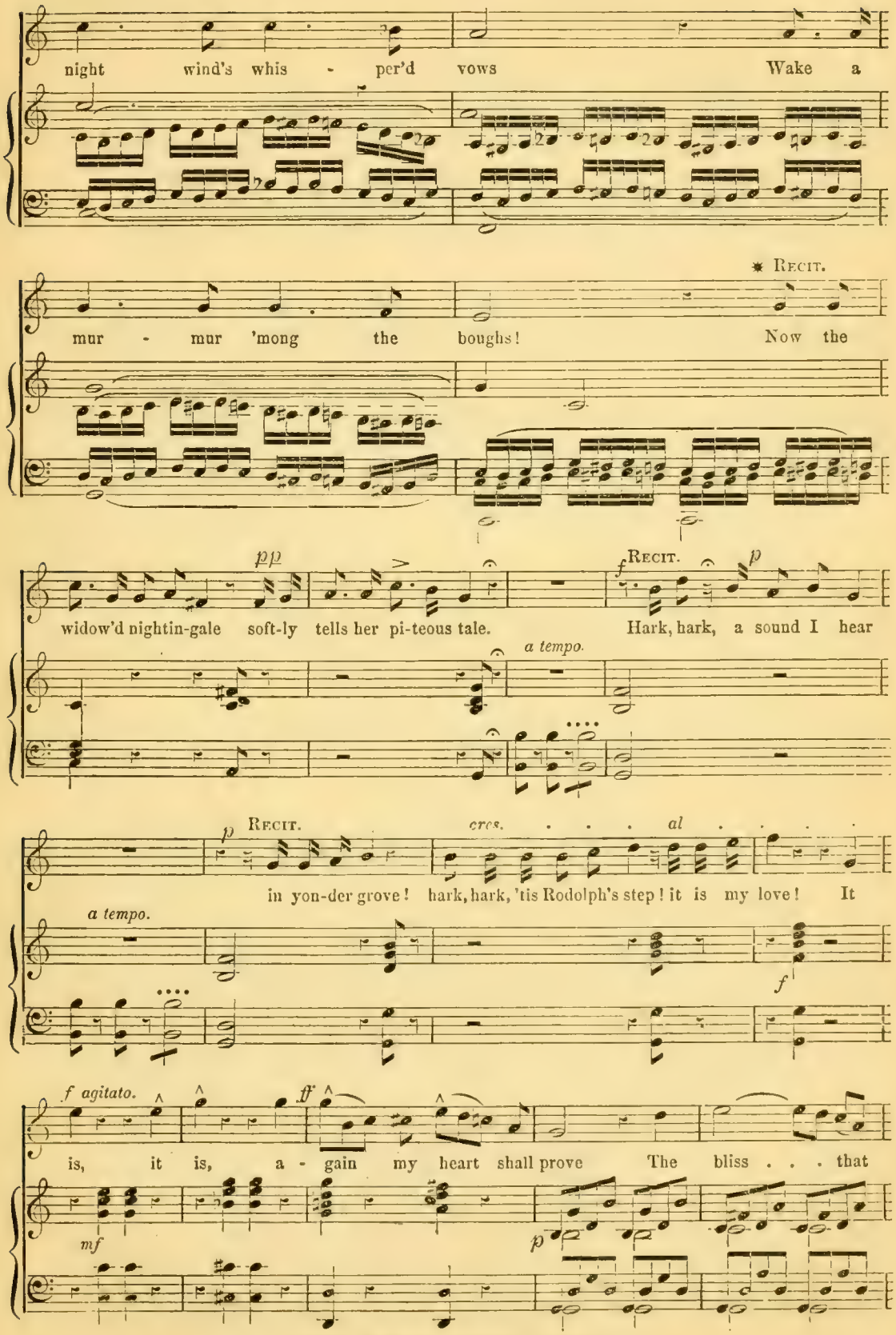
"SOFTLY SIGHS."

This *scena* is a perfect model, and there is hardly another piece of its length containing so much variety of expression. Mere vocalisation will not suffice in this case. The singer who attempts "Softly sighs" must possess great dramatic power. There is no better study than this great *scena*, and to sing it well has been the ambition of every Soprano from the time of Weber until now.

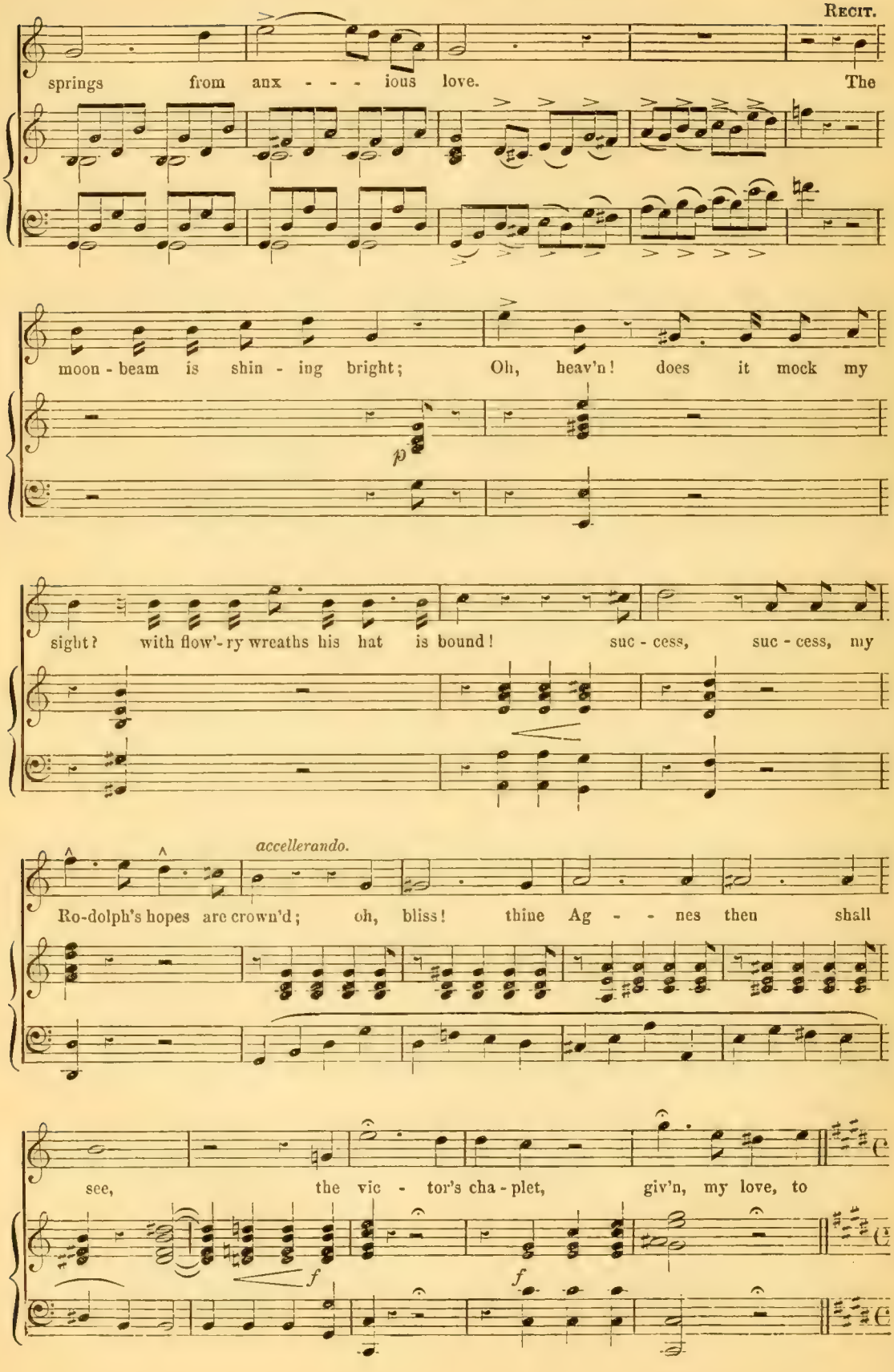


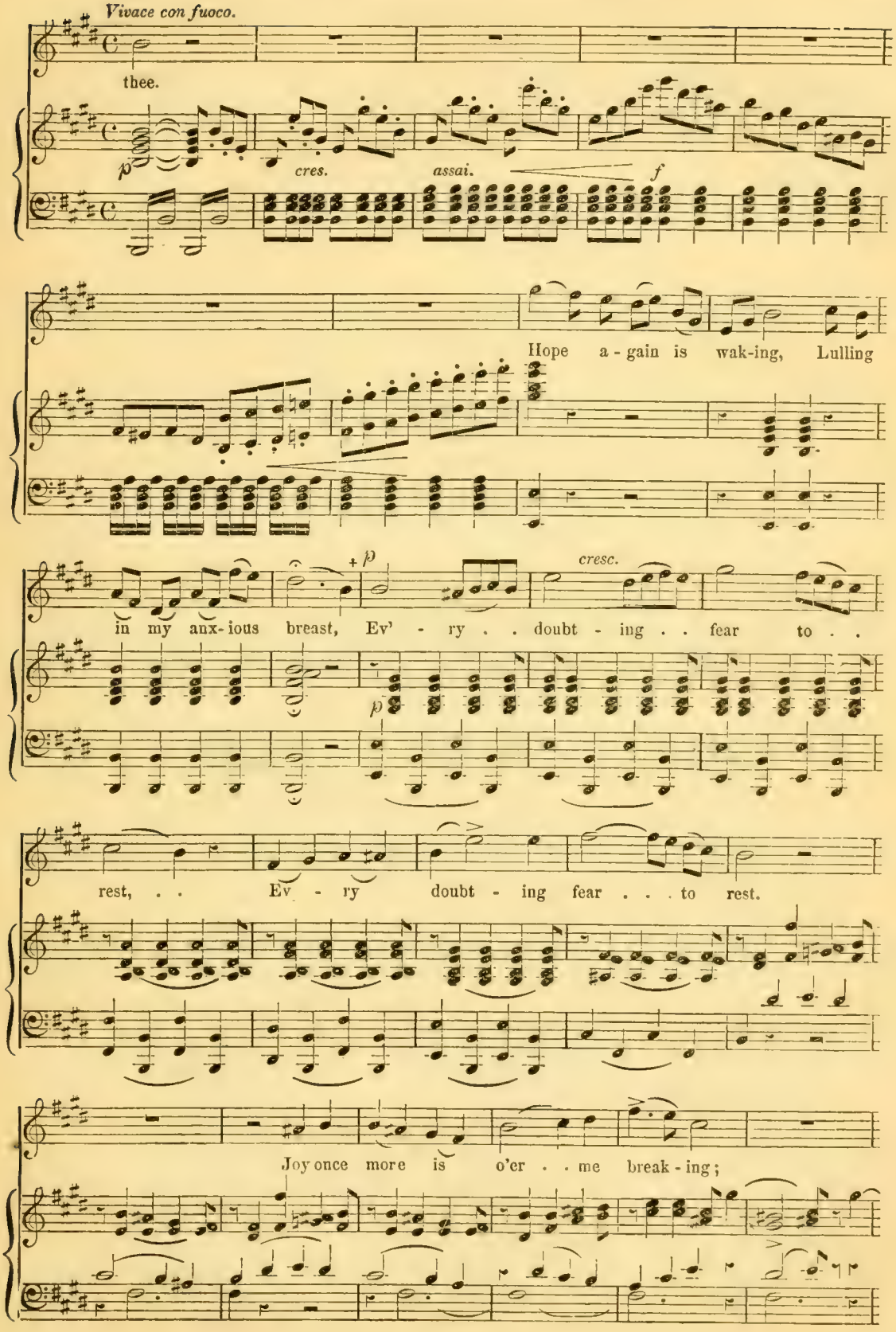

dim. e rall.
grove; While the stars, like guar - dian spi - rits, Set their night - - ly
p Recit.
watch a - bove! Thro' the dark blue vault of e - ther, Si-lence
cres.
reigns with sooth-ing pow'r, But a storm, o'er yon- der moun-tain, Dark-ly brood -ing seems to
tempo.
Adagio.
lour: And a - long yon for - est's side Clouds of dark - ness slow-ly glide.
cres.
Oh, what ter - rors fill my bo - som, Where, my Ro - - dolph, dost thou rove?

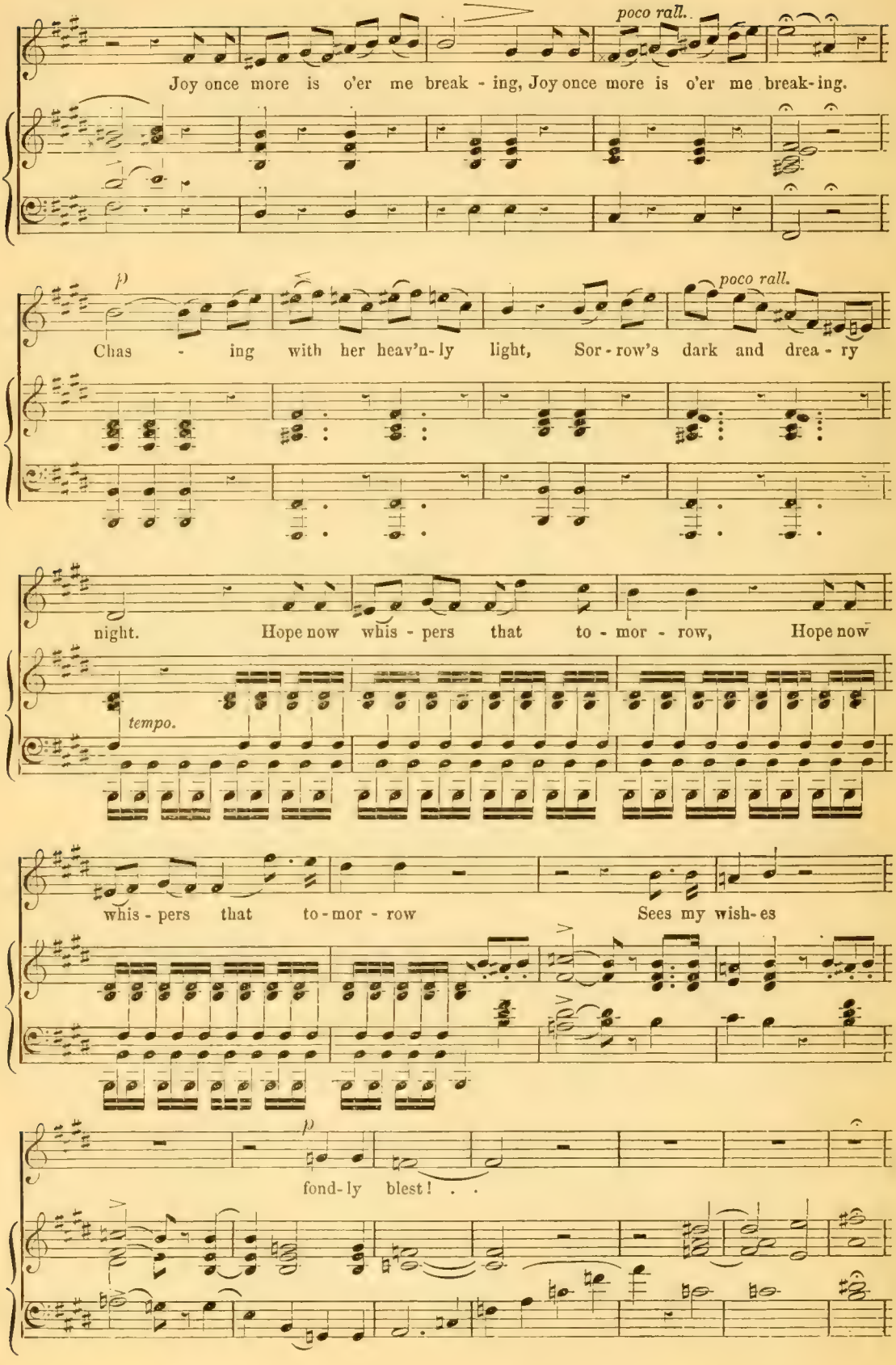

or
e - ver, e-ver
Oh, may heav'n's pro - tec - tion shel-ter him my heart . . must e - ver love!
Andante.
p
Earth has lull'd her cares to
rest; What de-lays my loit-'ring love? Fond - ly
beats my anx - - ious breast; . . Where, my
Ro - - dolph, dost thou rove? Scarce the

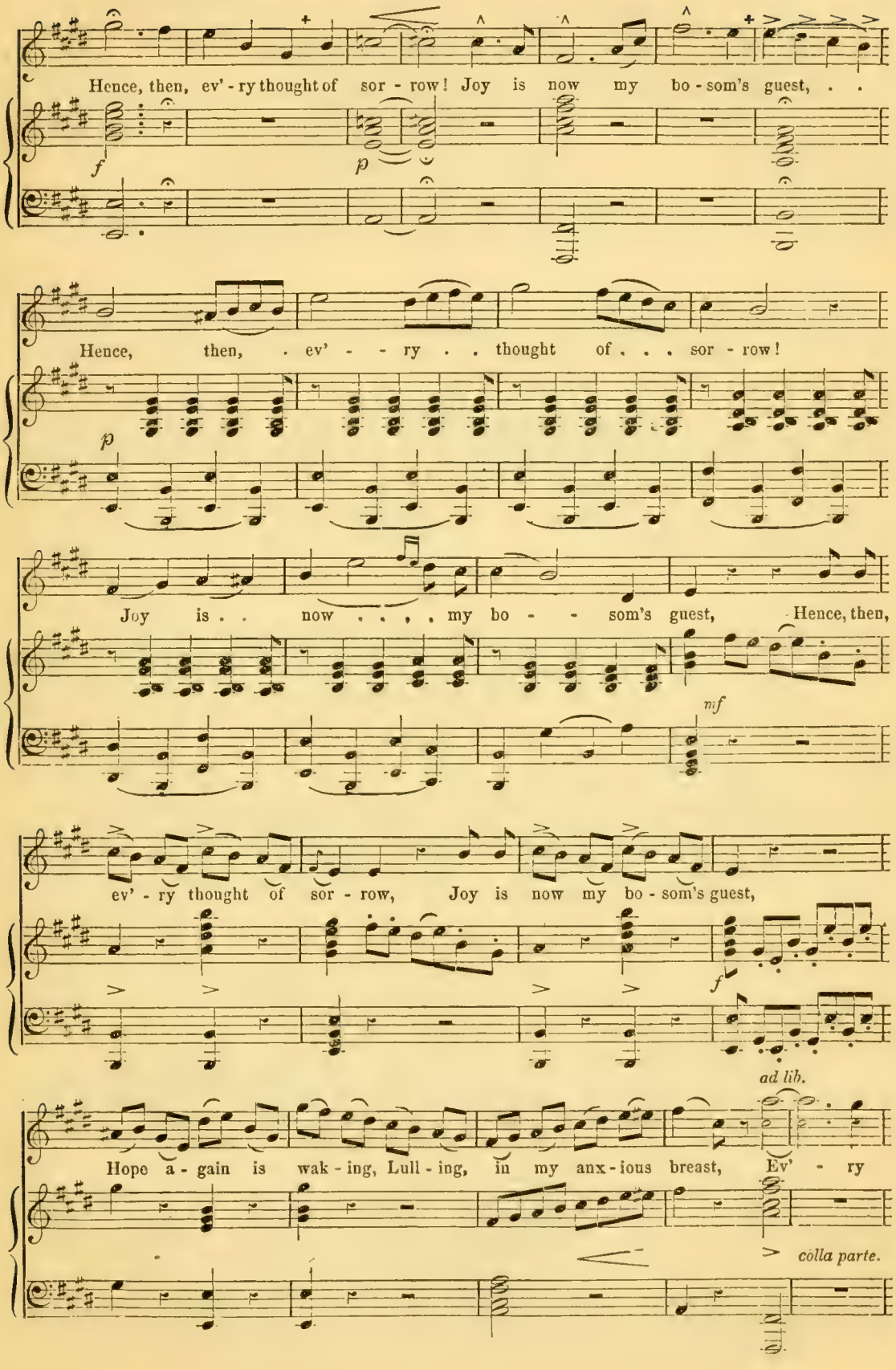


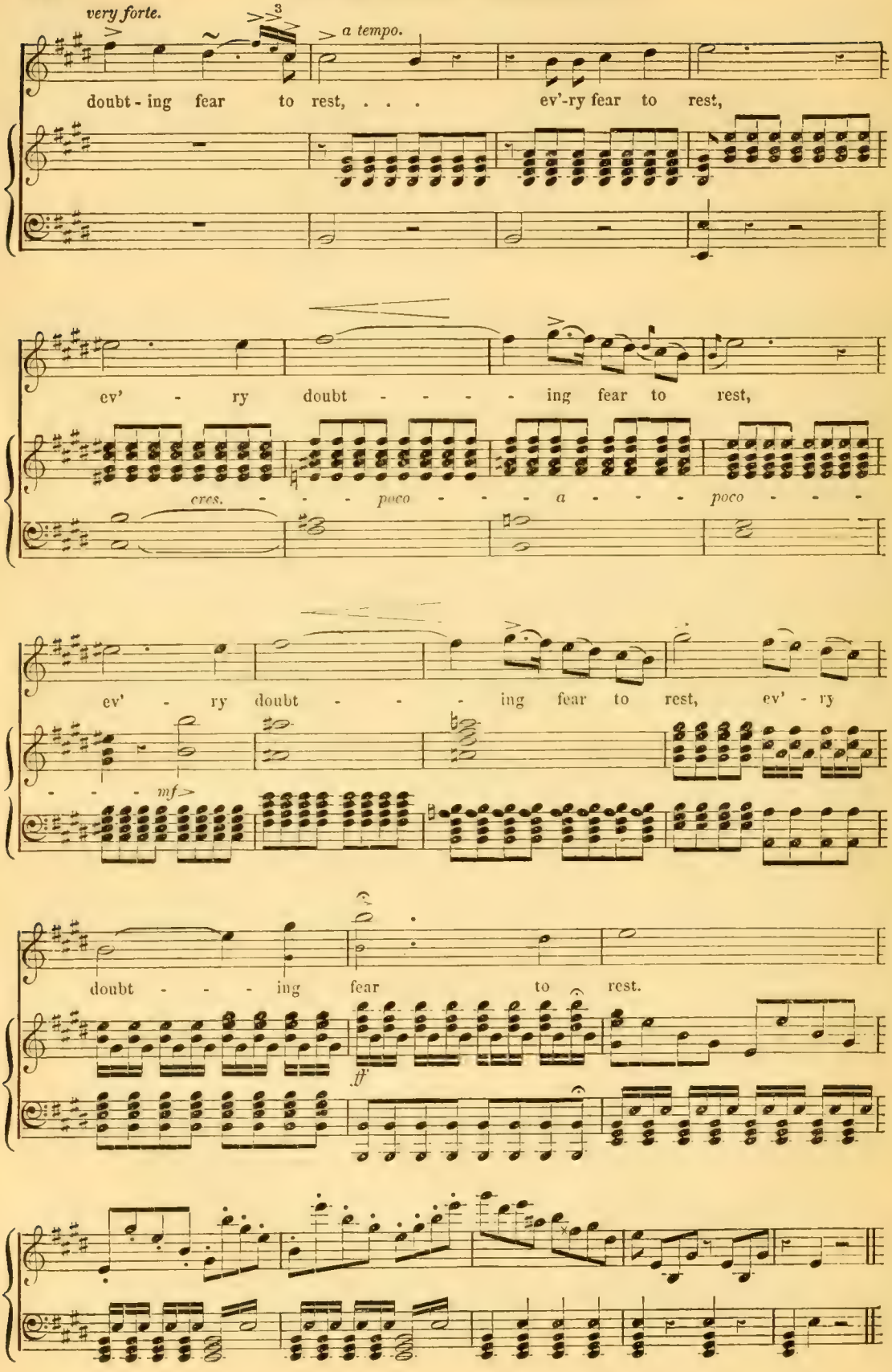
* Begin the Recitative after the Symphony.


Recit.
springs from anx - - - ious love. The
moon - beam is shin - ing bright; Oh, heav'n! does it mock my
p
sight? with flow'- ry wreaths his hat is bound! suc - cess, suc - cess, my
accellerando.
Ro-dolph's hopes are crown'd; oh, bliss! thine Ag - - nes then shall
see, the vic - tor's cha - plet, giv'n, my love, to
f
f


Vivace con fuoco.
thee.
p
cres.
assai.
f
Hope a - gain is wak-ing, Lulling
in my anx-ious breast, Ev' - ry . . doubt - ing . . fear to . .
p
cresc.
p
rest, . . Ev - ry doubt - ing fear . . . to rest.
Joy once more is o'er . . me break - ing;


poco rall.
Joy once more is o'er me break - ing, Joy once more is o'er me break-ing.
p
poco rall.
Chas - ing with her heav'n-ly light, Sor - row's dark and drea - ry
night. Hope now whis - pers that to - mor - row, Hope now
tempo.
whis - pers that to - mor - row Sees my wish-es
p
fond-ly blest! . .

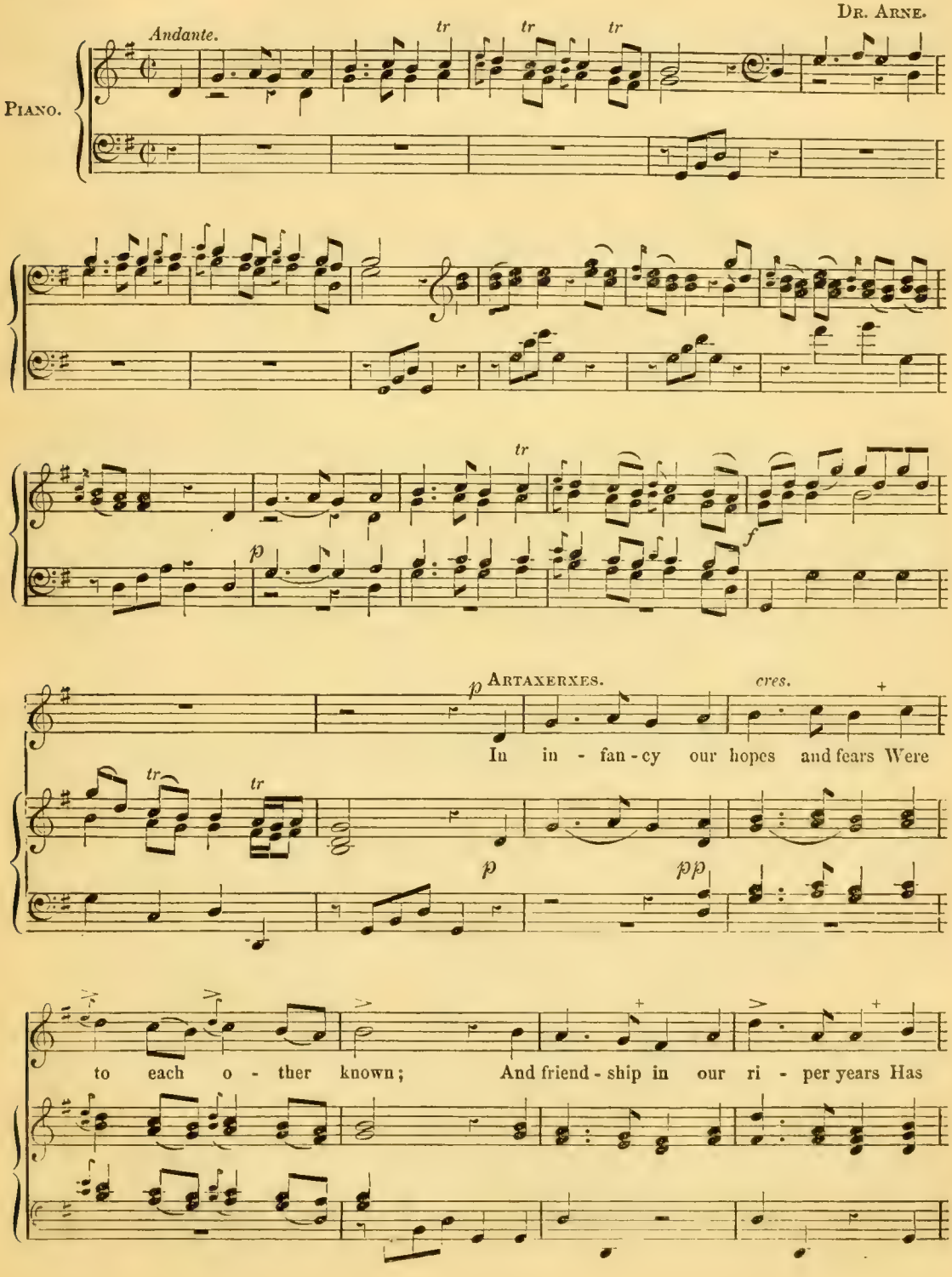

Hence, then, ev' - ry thought of sor - row! Joy is now my bo - som's guest, . .
f
p
Hence, then, . ev' - - ry . . thought of . . . sor - row!
p
Joy is . . now . . . . my bo - - som's guest, Hence, then,
mf
ev' - ry thought of sor - row, Joy is now my bo - som's guest,
f
ad lib.
Hope a - gain is wak - ing, Lull - ing, in my anx - ious breast, Ev' - ry
colla parte.

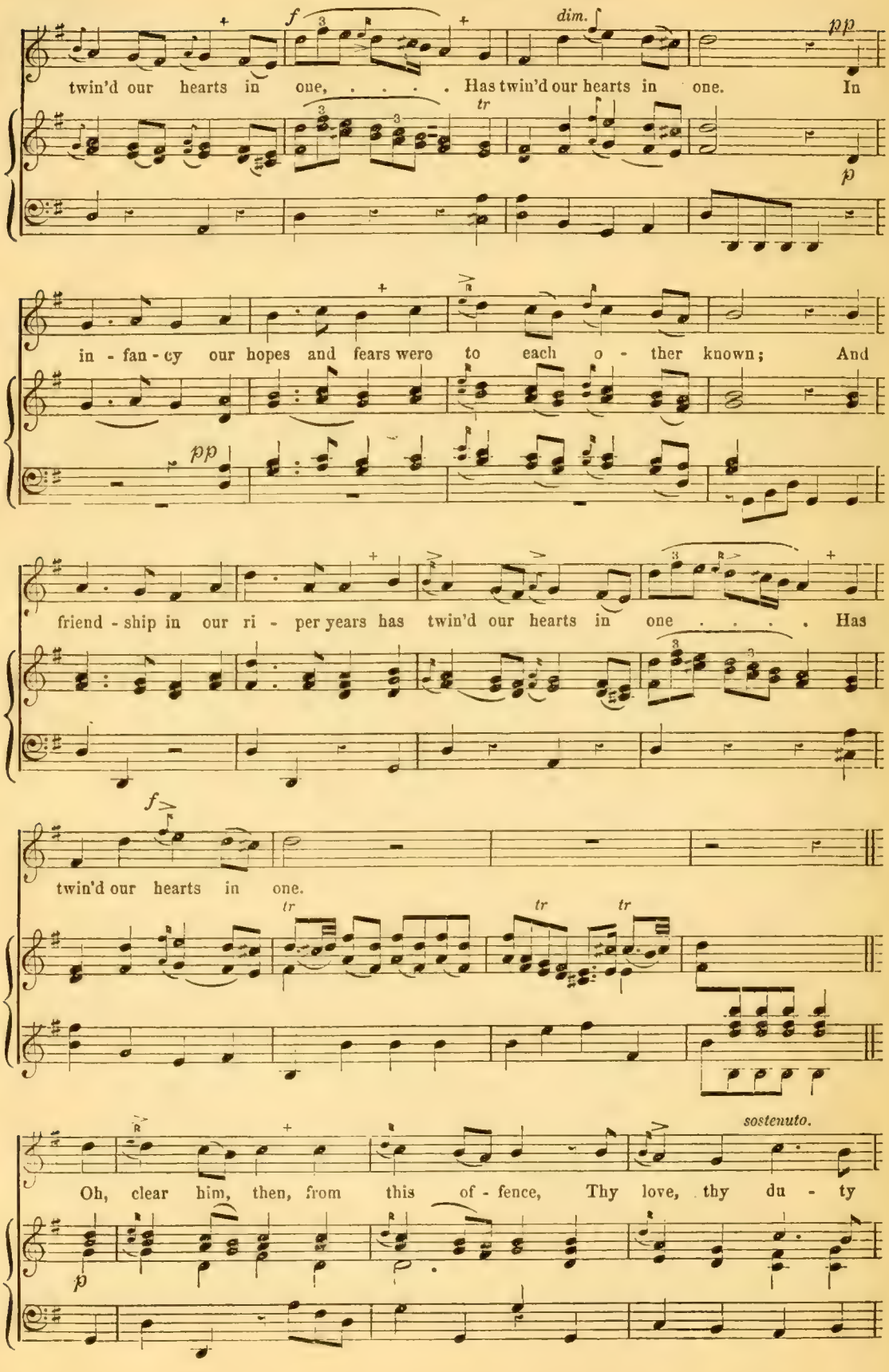

very forte.
a tempo.
doubt - ing fear to rest, . . . ev'-ry fear to rest,
ev' - ry doubt - - - - ing fear to rest,
cres. - - - poco - - - a - - - poco - - -
ev' - ry doubt - - - ing fear to rest, ev' - ry
- - - mf
doubt - - - ing fear to rest.
ff

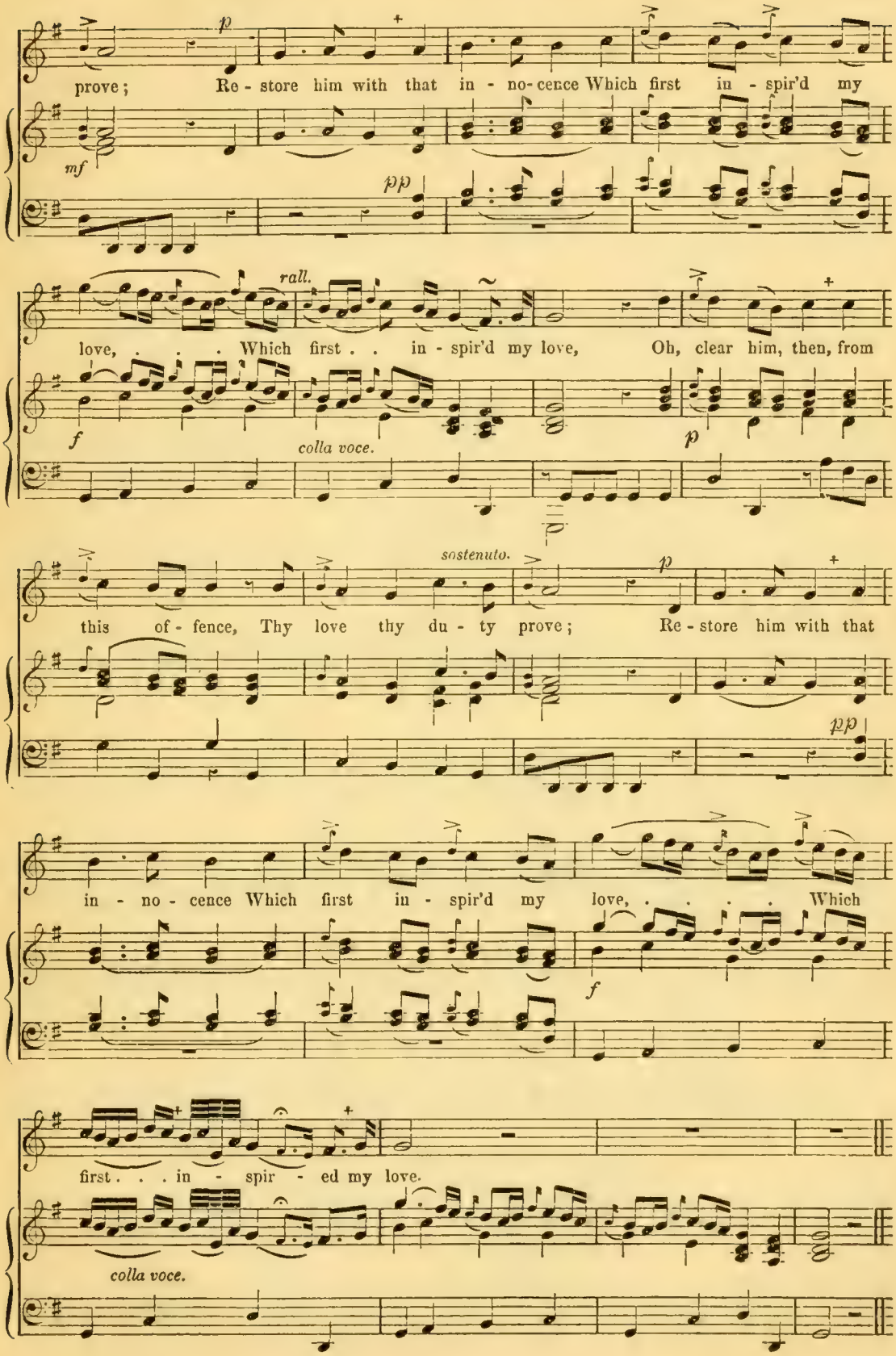
"IN INFANCY."

This was, in its time, one of the most popular of Dr Arne's songs. It is taken from the Opera of *Artaxerxes*, which had such great success at the beginning of the present century.

A tender, beseeching spirit should be maintained throughout, and the music must be sung with great finish.

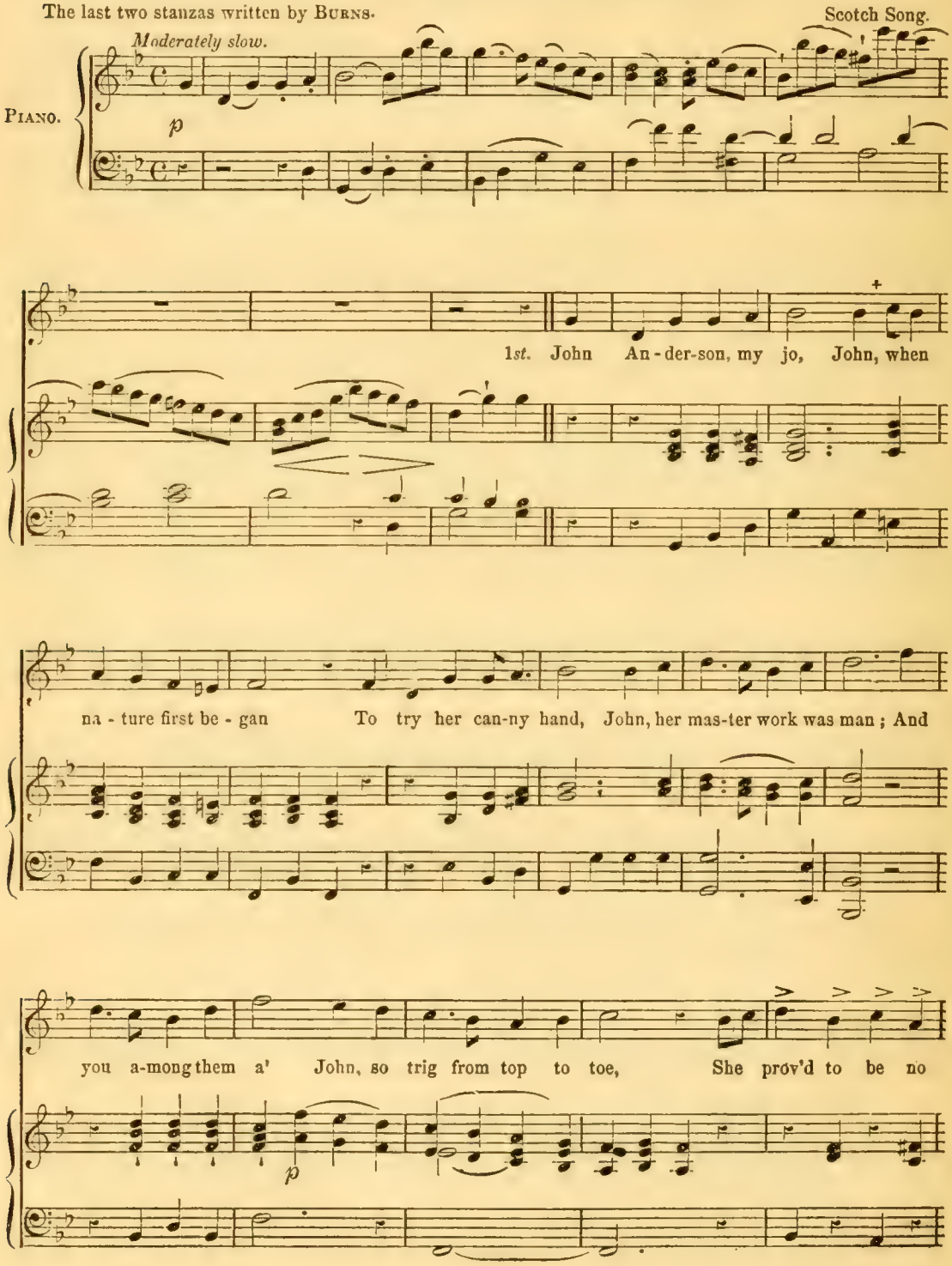


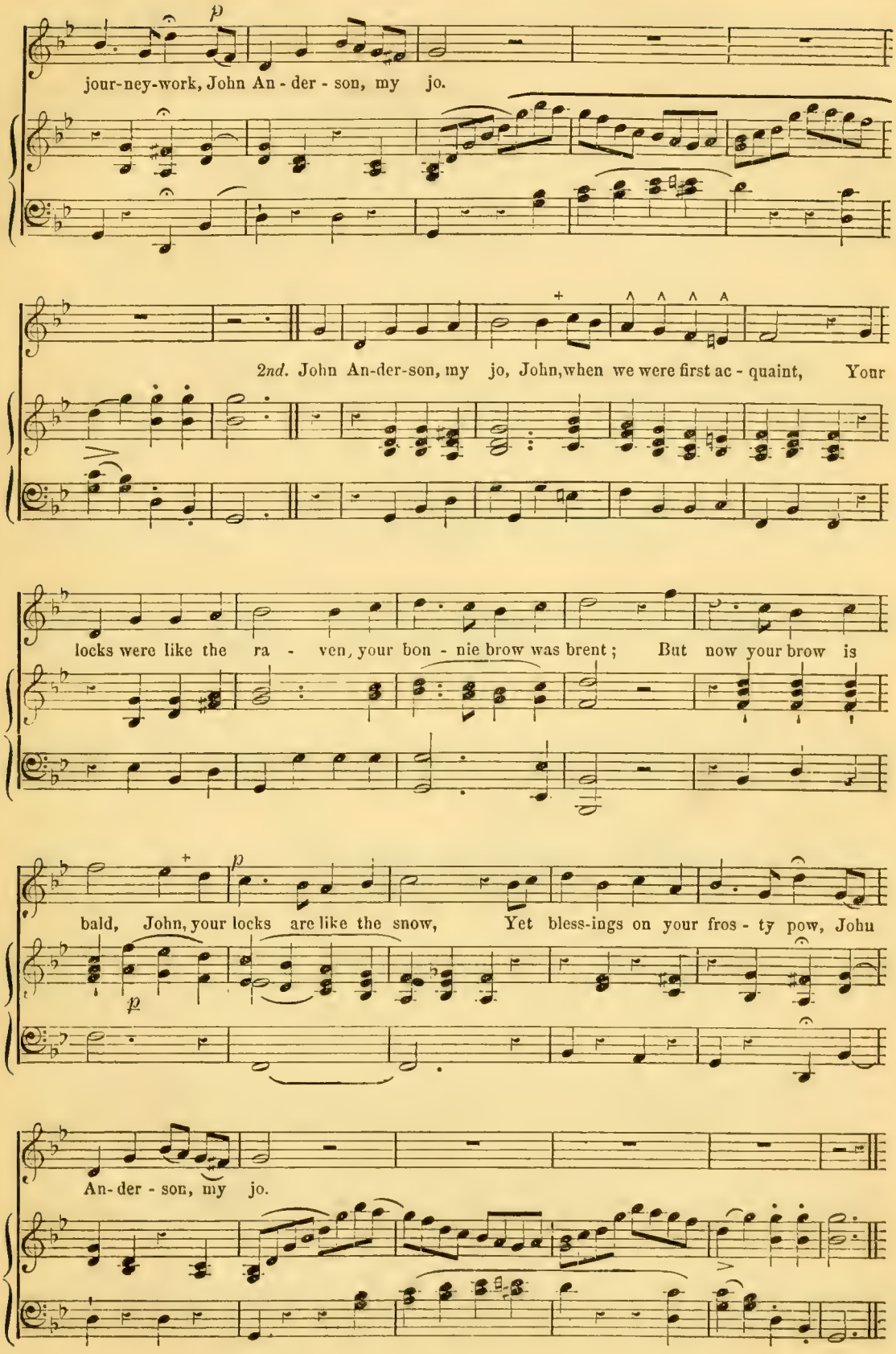

f
dim.
pp
twin'd our hearts in one, ... Has twin'd our hearts in one. In
tr
p
in - fan - cy our hopes and fears were to each o - ther known; And
pp
friend - ship in our ri - per years has twin'd our hearts in one . . . . Has
f
twin'd our hearts in one.
tr
tr
tr
sostenuto.
Oh, clear him, then, from this of - fence, Thy love, thy du - ty
p

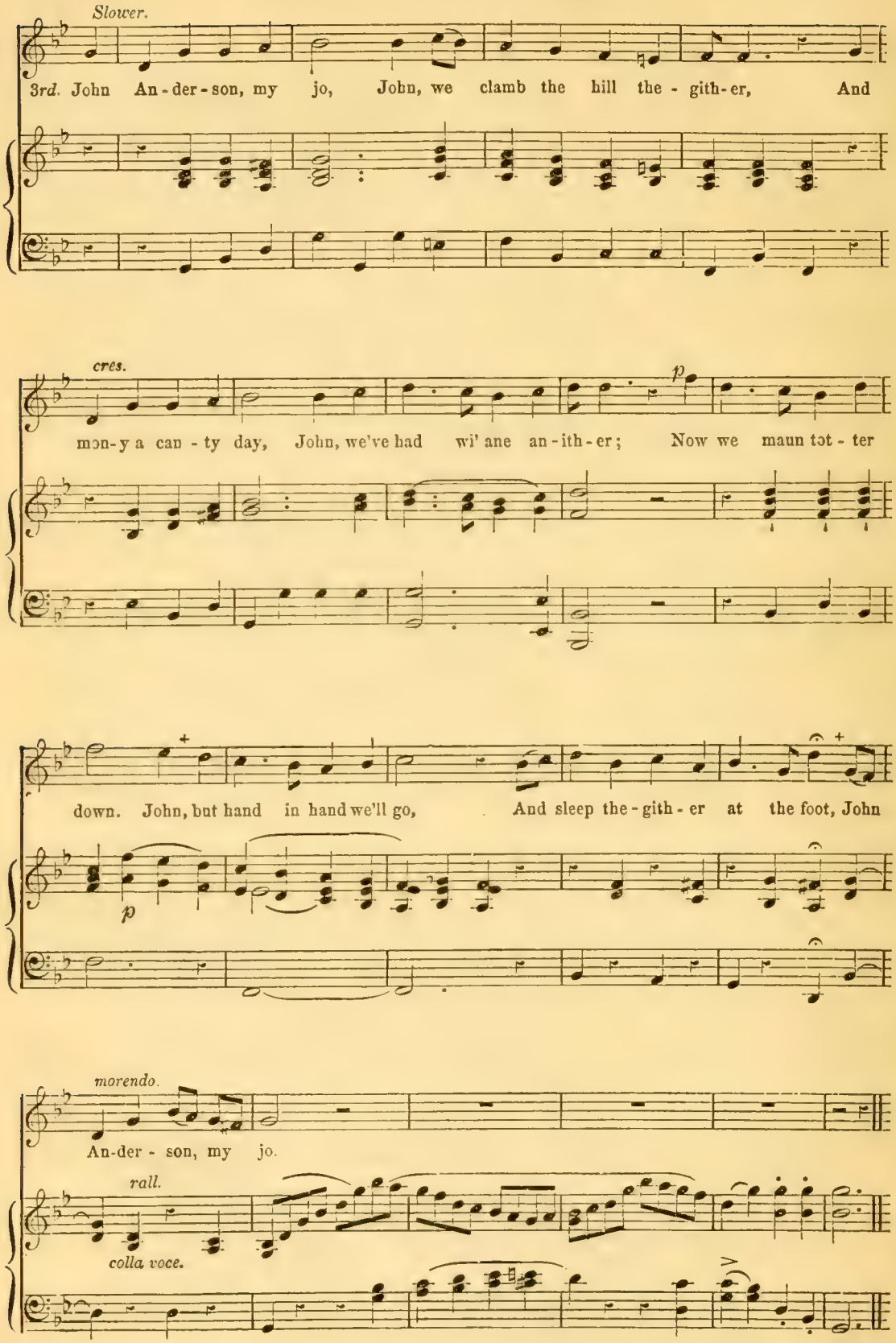

prove; Re - store him with that in - no - cence Which first in - spir'd my
mf
pp
rall.
love, . . . Which first . . in - spir'd my love, Oh, clear him, then, from
f
colla voce.
p
sostenuto.
this of - fence, Thy love thy du - ty prove; Re - store him with that
pp
in - no - cence Which first in - spir'd my love, ... Which
f
first . . . in - spir - ed my love.
colla voce.

"JOHN ANDERSON, MY JO."

To be sung with quiet tender expression. Deep feeling and attention to light and shade are necessary for the true rendering of this simple, touching ballad.



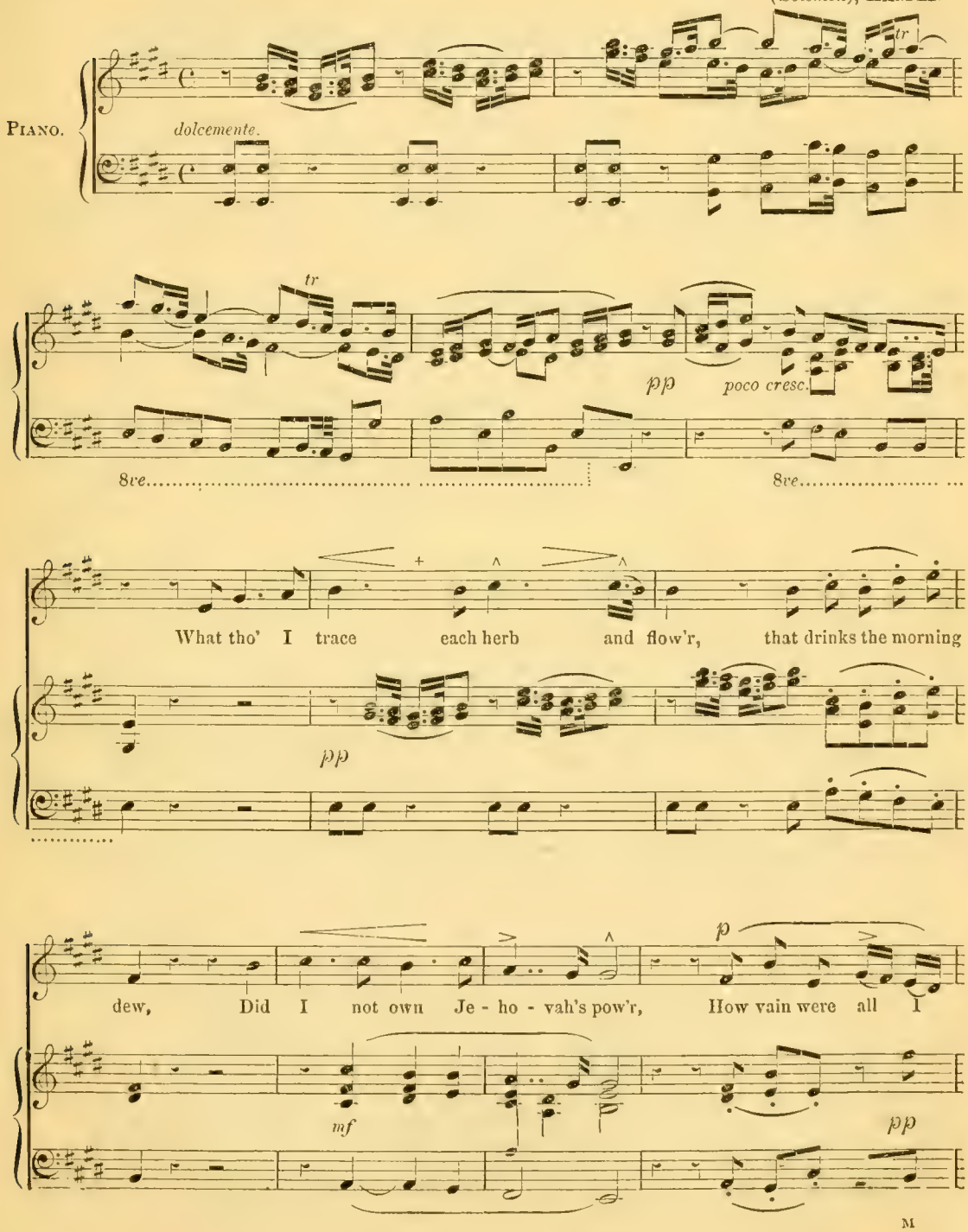

p
jour-ney-work, John An - der - son, my jo.
2nd. John An-der-son, my jo, John, when we were first ac - quaint, Your
locks were like the ra - ven, your bon - nie brow was brent; But now your brow is
p
bald, John, your locks are like the snow, Yet bless-ings on your fros - ty pow, John
p
An- der - son, my jo.

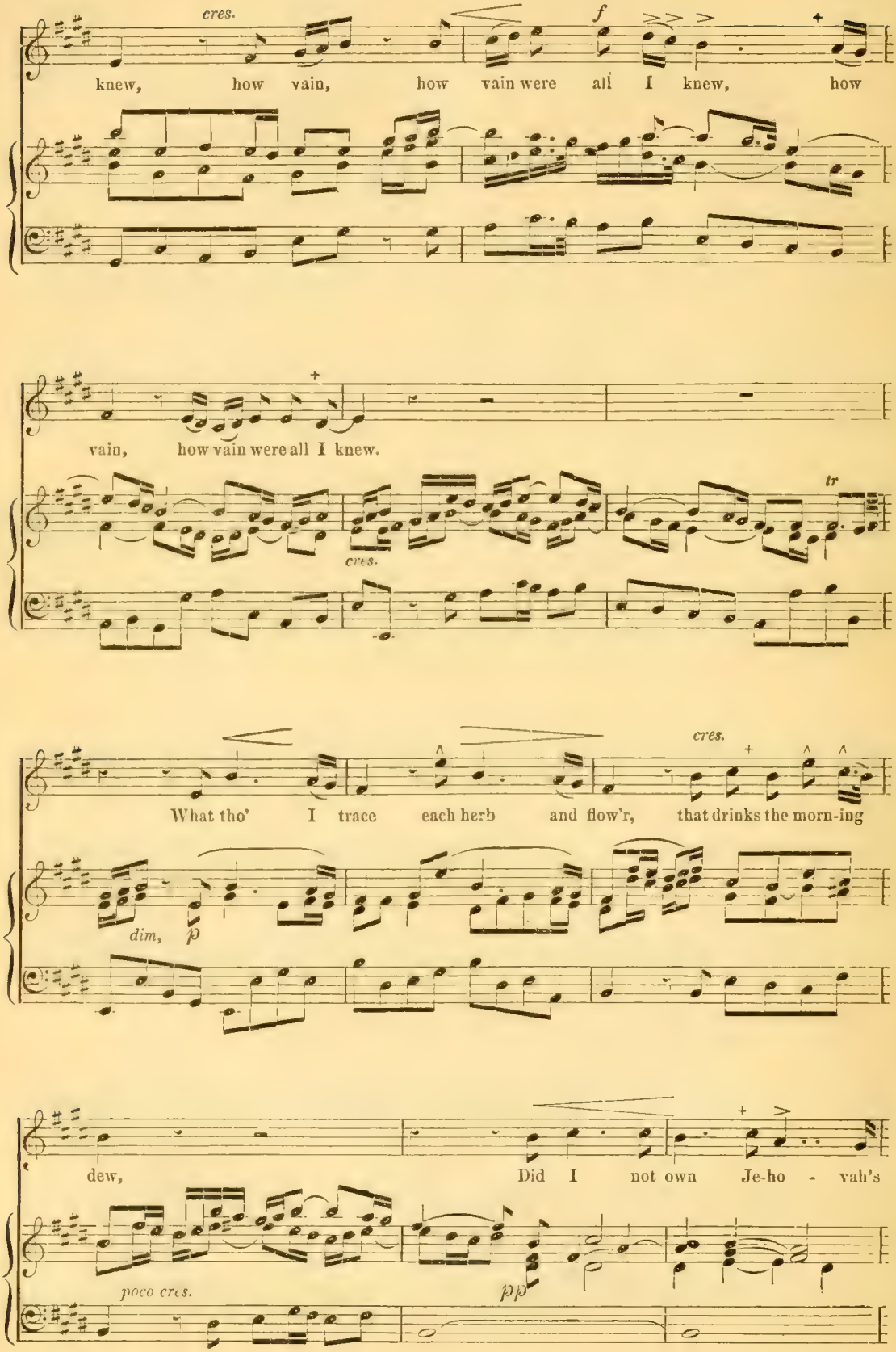

Slower.
3rd. John An-der-son, my jo, John, we clamb the hill the-gith-er, And
cres.
p
mon-y a can-ty day, John, we've had wi' ane an-ith-er; Now we maun tot-ter
down. John, but hand in hand we'll go, And sleep the-gith-er at the foot, John
p
morendo.
An-der-son, my jo.
rall.
colla voce.

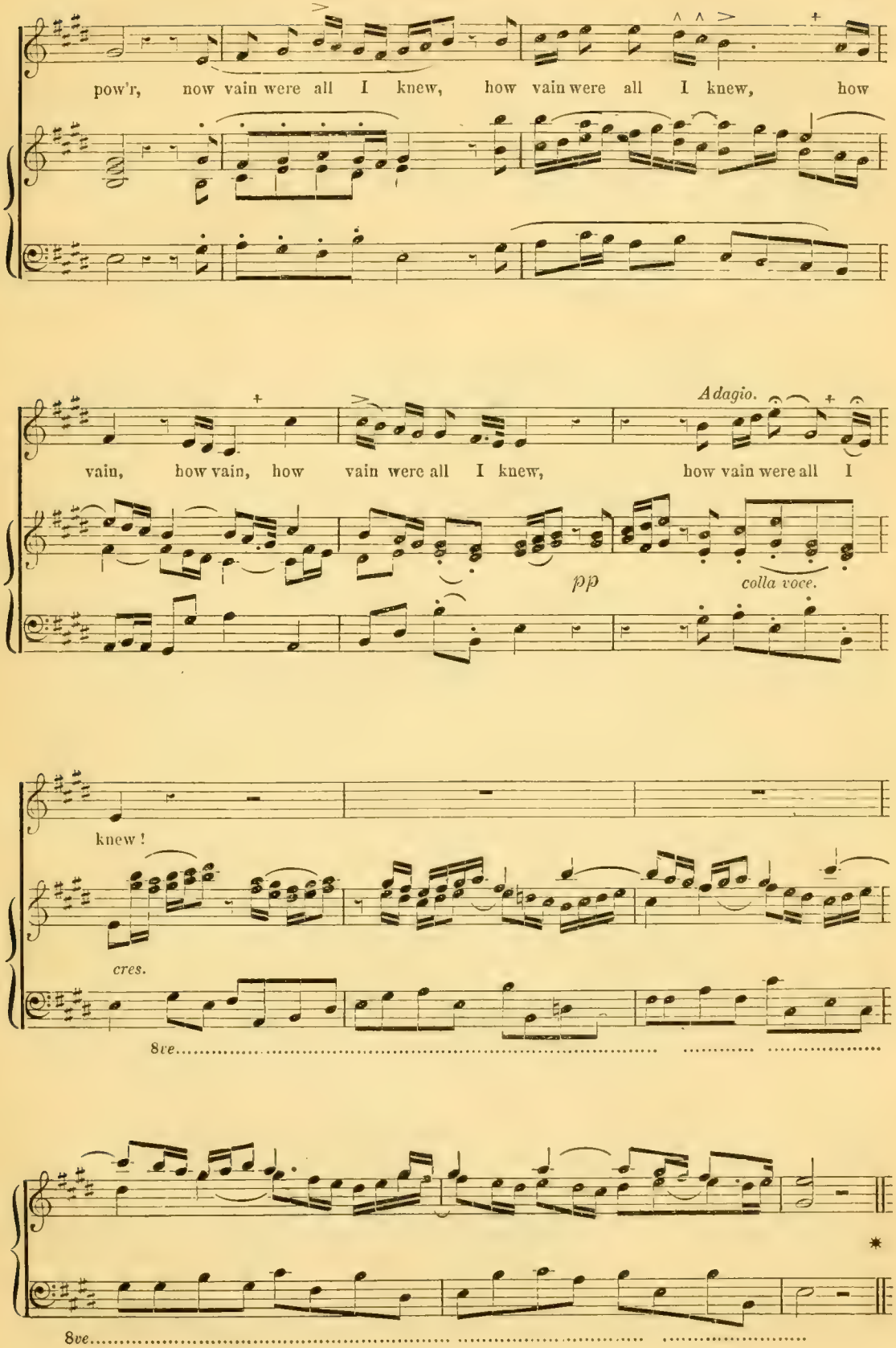
"WHAT THOUGH I TRACE."

Although some Contraltos may be able to sing the part of *Solomon* (from which Oratorio this song is taken) it more properly belongs to the voice of a Mezzo-Soprano, for it dwells on the high register of the voice throughout, and is always transposed when sung by a true Contralto. I have, therefore, placed it in the repertory of the Mezzo-Soprano voice. It is one of the best known songs of Handel, and when well sustained, and sung with appropriate expression, is most effective.

(Solomon), HANDEL.




cres.
f
knew, how vain, how vain were all I knew, how
vain, how vain were all I knew.
cres.
tr
What tho' I trace each herb and flow'r, that drinks the morn-ing
cres.
dim,
p
dew, Did I not own Je-ho - vah's
poco cres.
pp

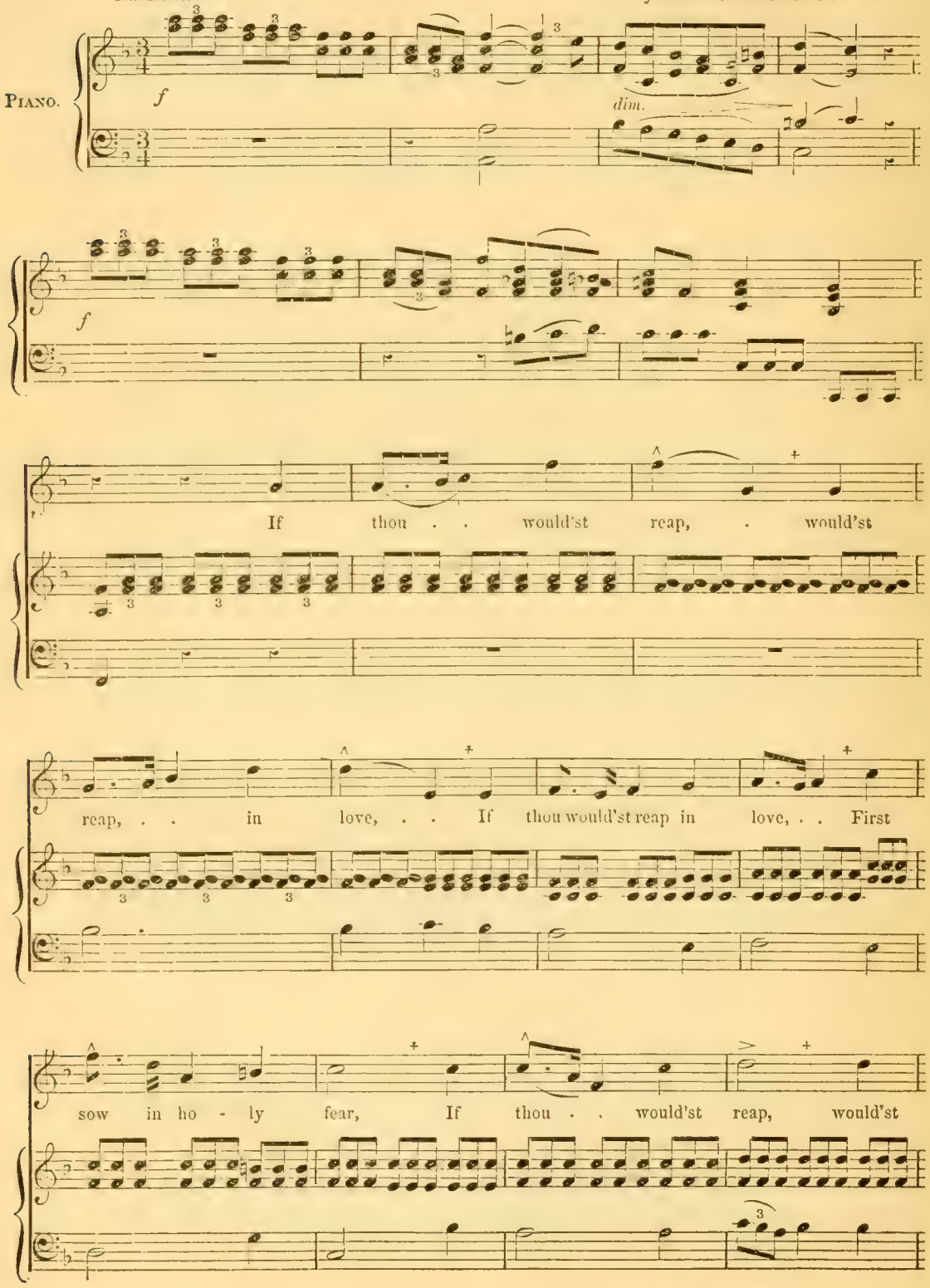

pow'r, now vain were all I knew, how vain were all I knew, how
Adagio.
vain, how vain, how vain were all I knew, how vain were all I
pp
colla voce.
knew!
cres.
8ve
8ve

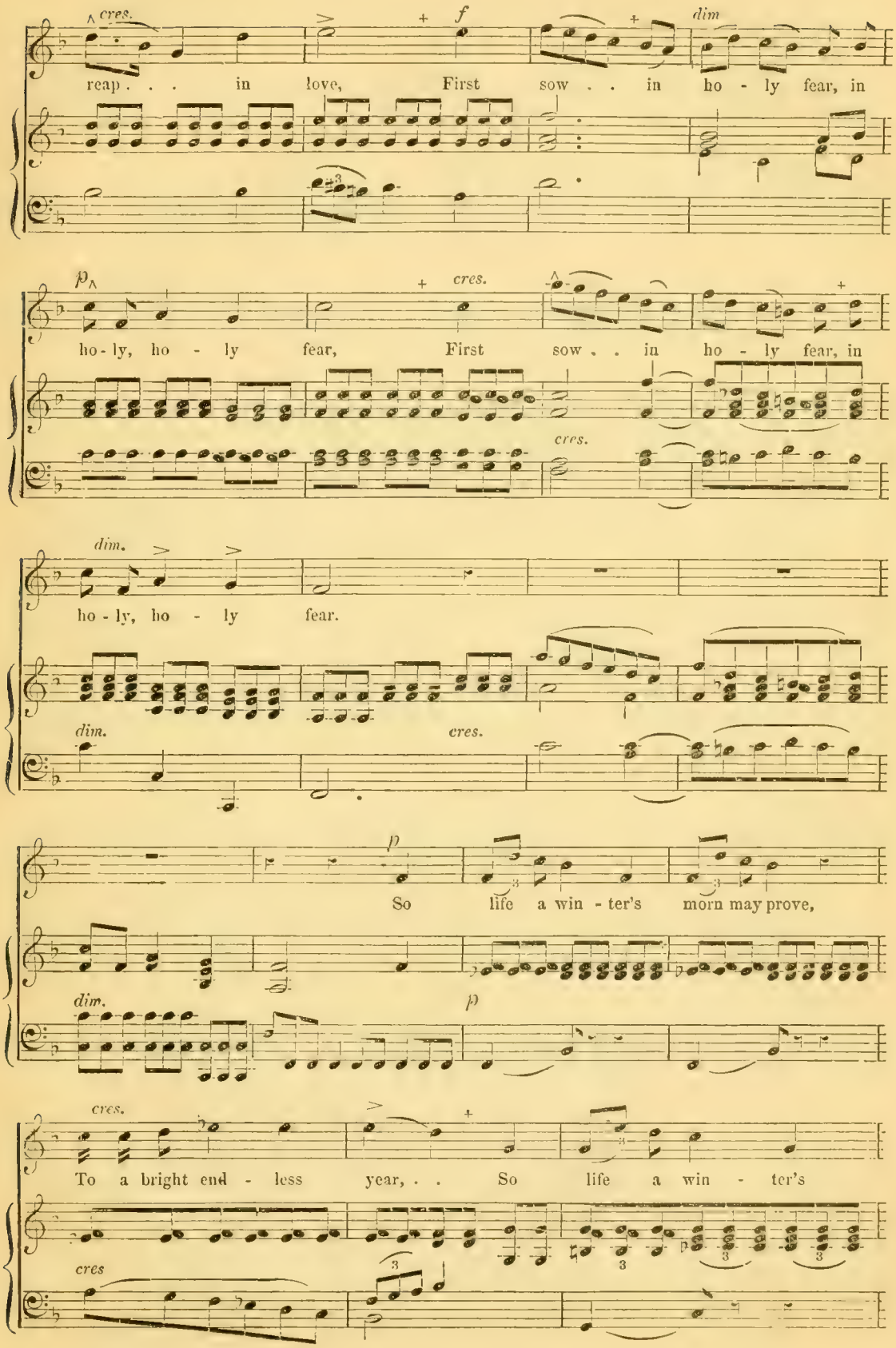
"IF THOU WOULD'ST REAP IN LOVE."

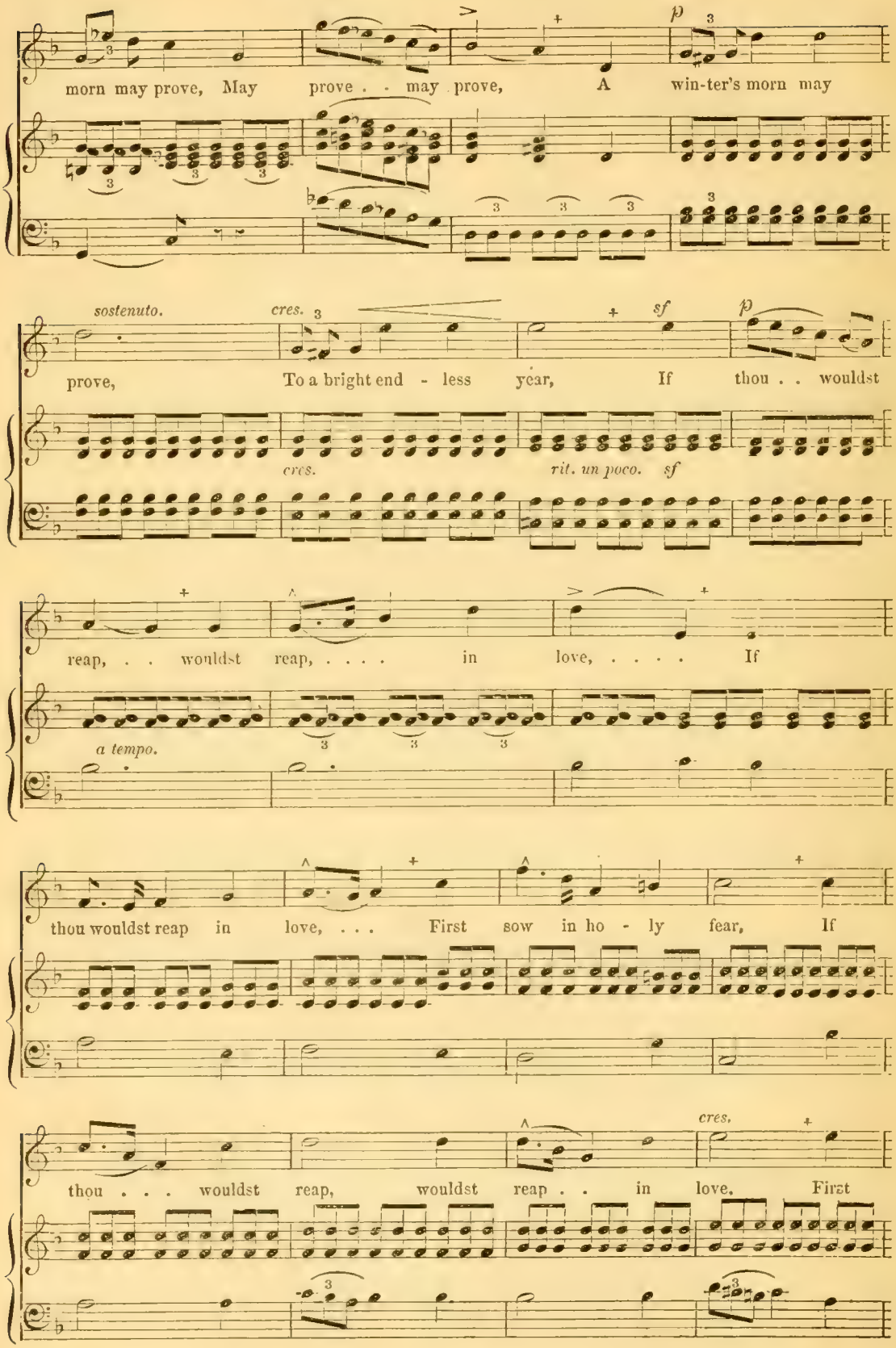
Words from "Keble's Christian Year."

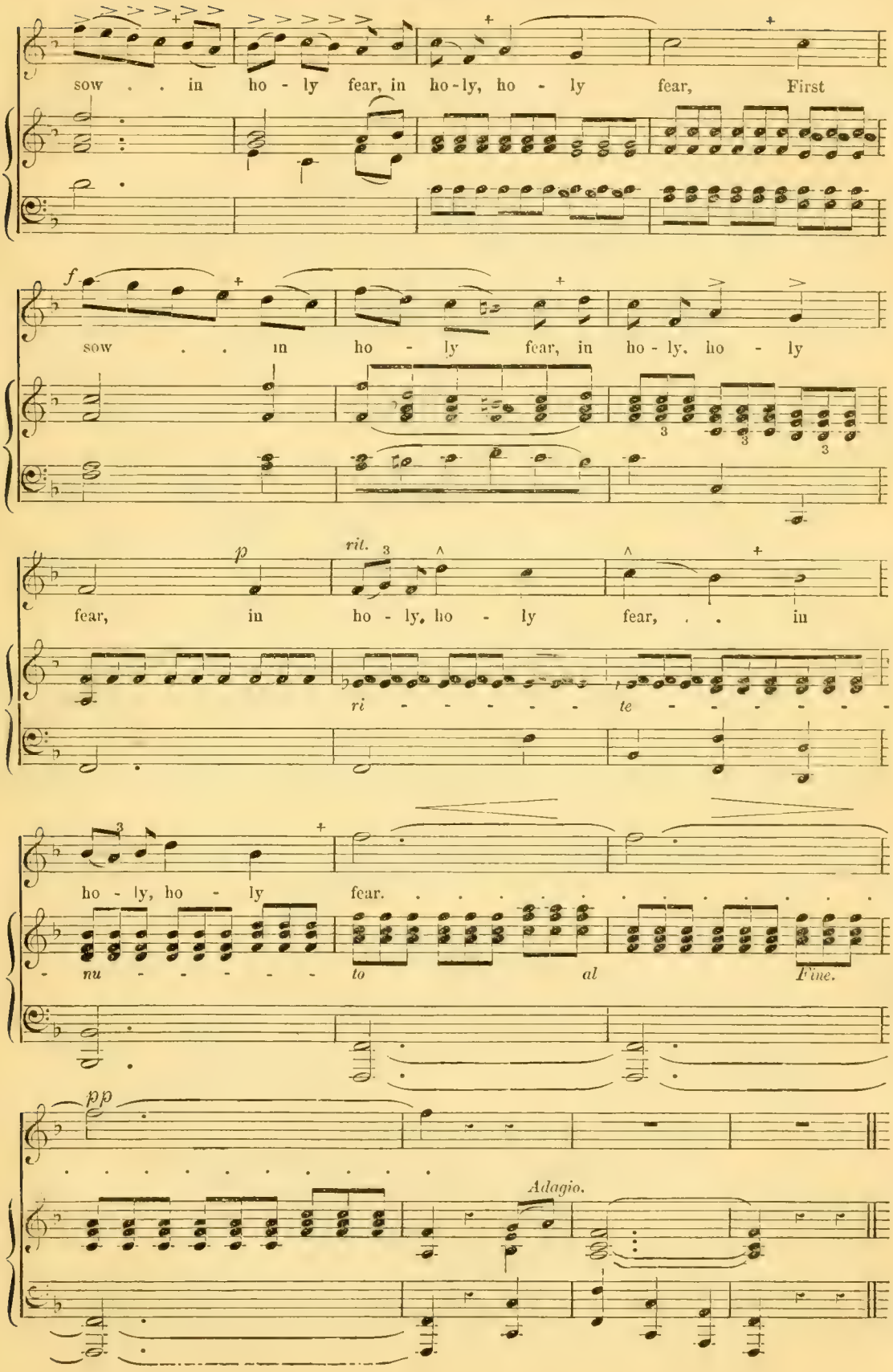
Music by Charlotte Sainton-Dolby.

Andantino.



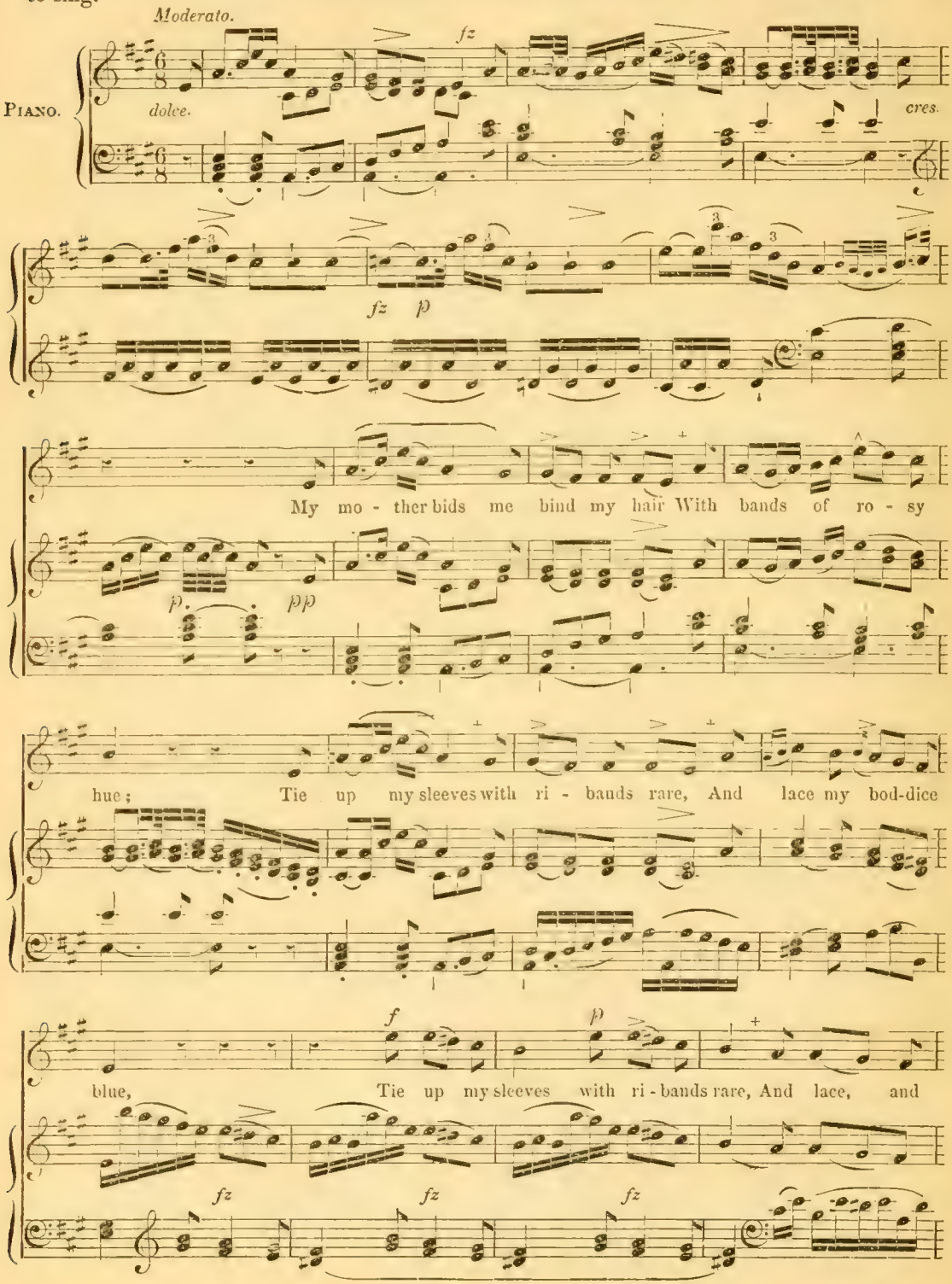

cres.
f
dim
reap . . . in love, First sow . . in ho - ly fear, in
p
cres.
ho - ly, ho - ly fear, First sow . . in ho - ly fear, in
cres.
dim.
ho - ly, ho - ly fear.
dim.
cres.
p
So life a win - ter's morn may prove,
dim.
p
cres.
To a bright end - less year, . . So life a win - ter's
cres
3
3
3
3

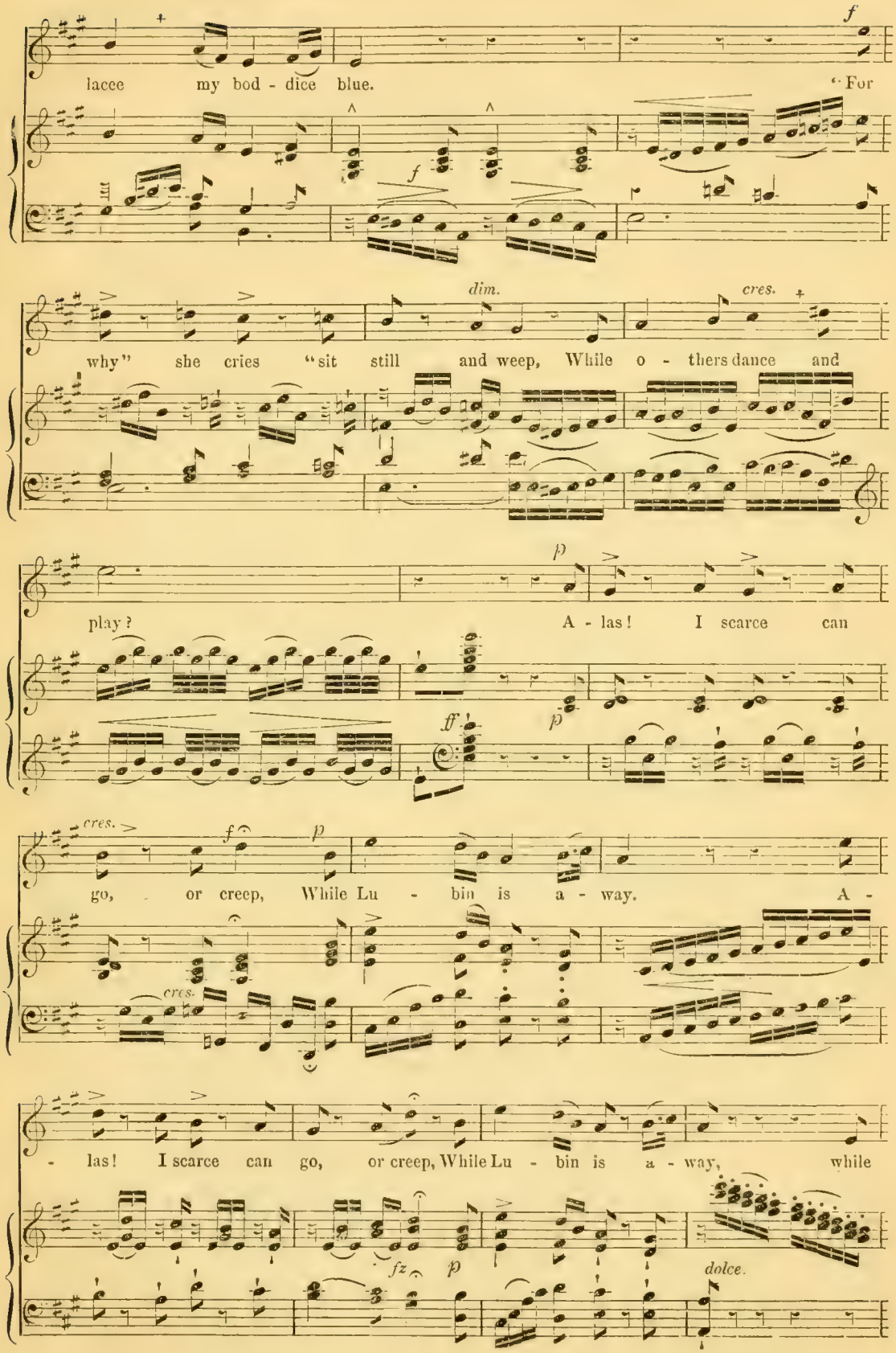

morn may prove, May prove . . may prove, A win-ter's morn may
p
sostenuto.
cres.
sf
p
prove, To a bright end - less year, If thou . . wouldst
cres.
rit. un poco.
sf
reap, . . wouldst reap, ... in love, ... If
a tempo.
thou wouldst reap in love, . . . First sow in ho - ly fear, If
cres.
thou . . . wouldst reap, wouldst reap . . in love, First

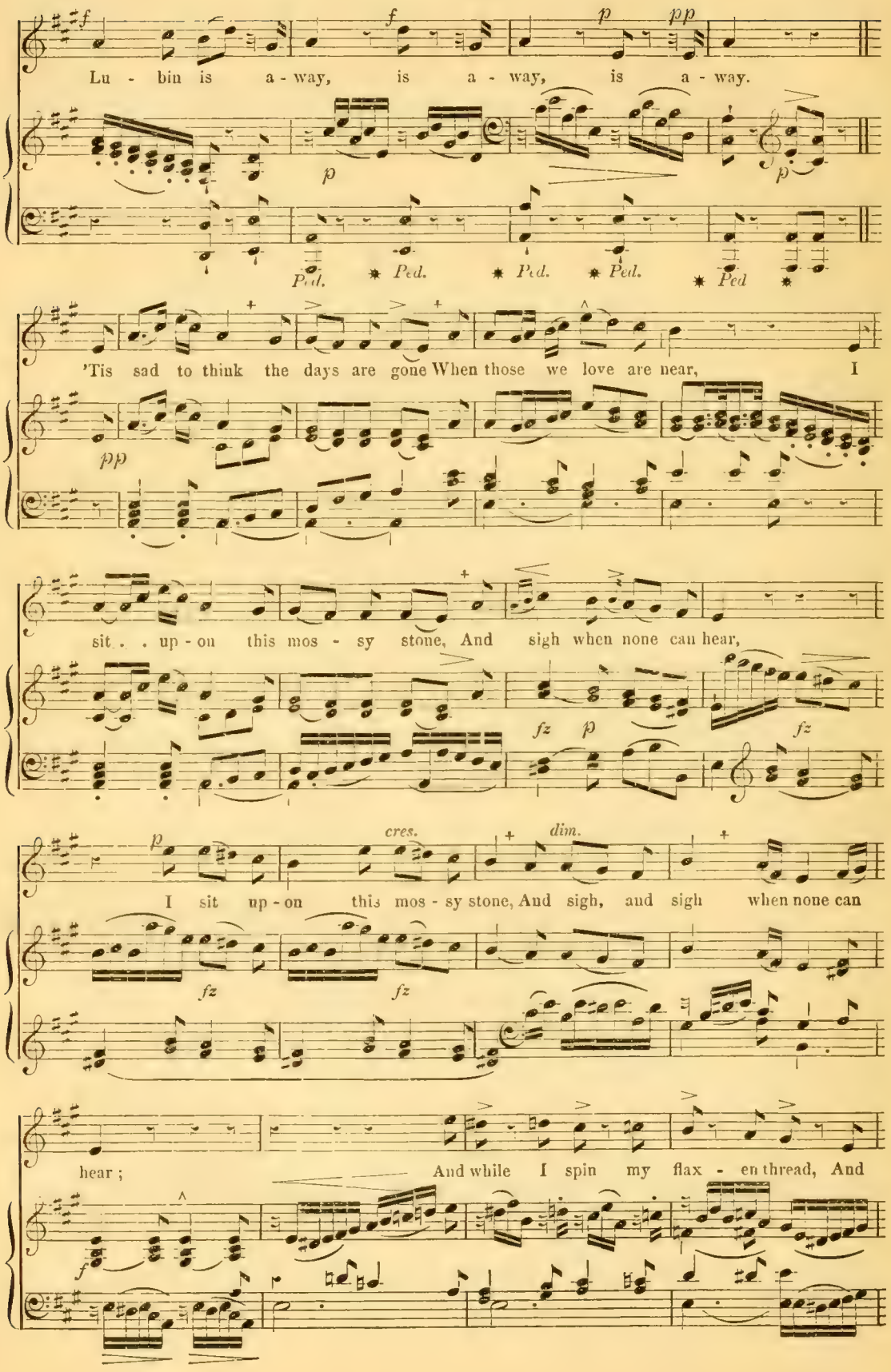

sow . . in ho - ly fear, in ho-ly, ho - ly fear, First
f
sow . . in ho - ly fear, in ho - ly, ho - ly
p
rit.
fear, in ho - ly, ho - ly fear, . . in
ri - - - - - - te - - - - - - -
ho - ly, ho - ly fear.
- nu - - - - - - to al Fine.
pp
Adagio.

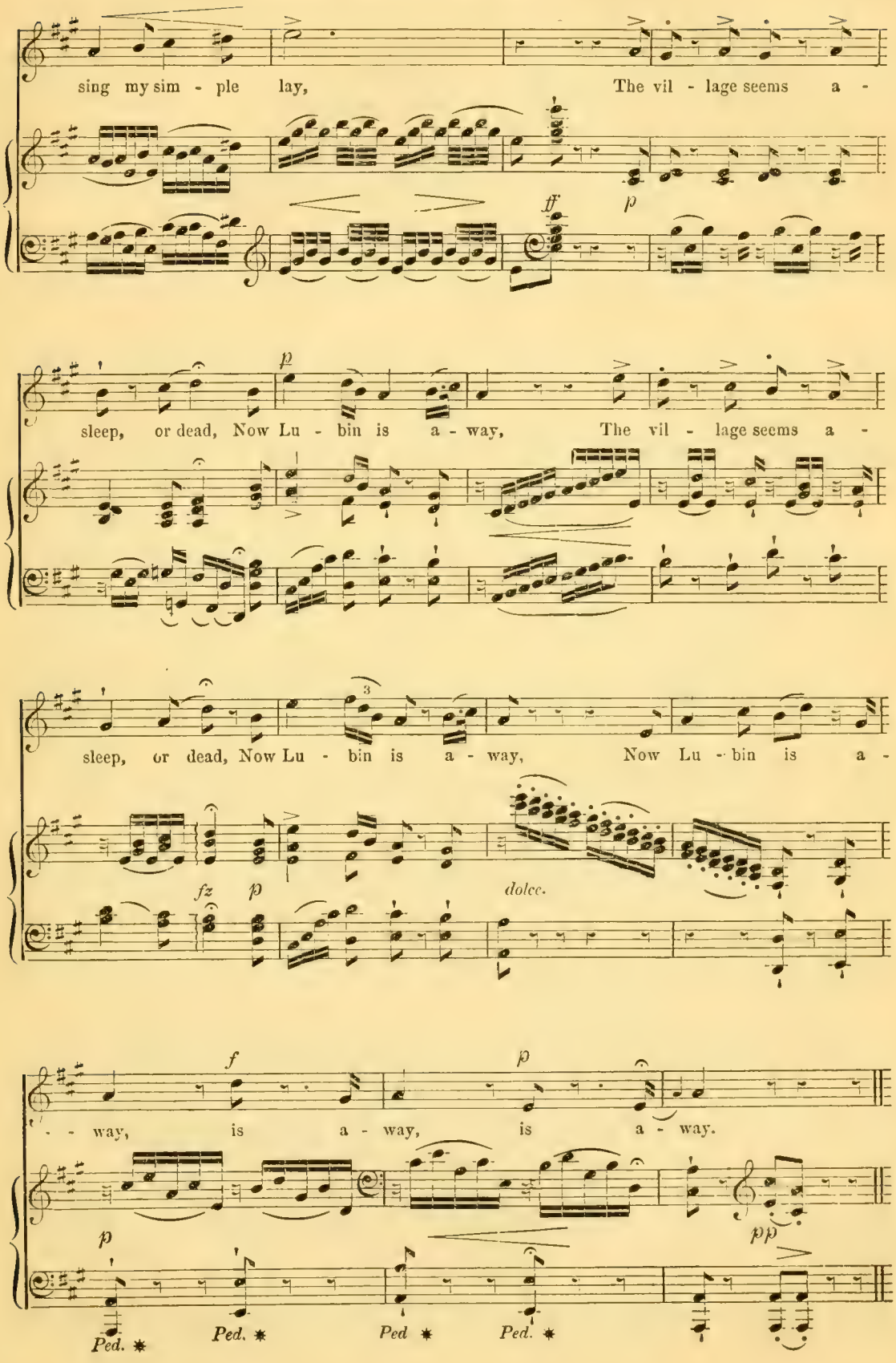
"MY MOTHER BIDS ME BIND MY HAIR."

One of Haydn's most popular and beautiful canzonets. It must be sung with great expression, though simply, and in strict time, otherwise the natural flow of the melody will be spoiled. This is one of the most favorable songs for a debùtante, as being effective and easy to sing.



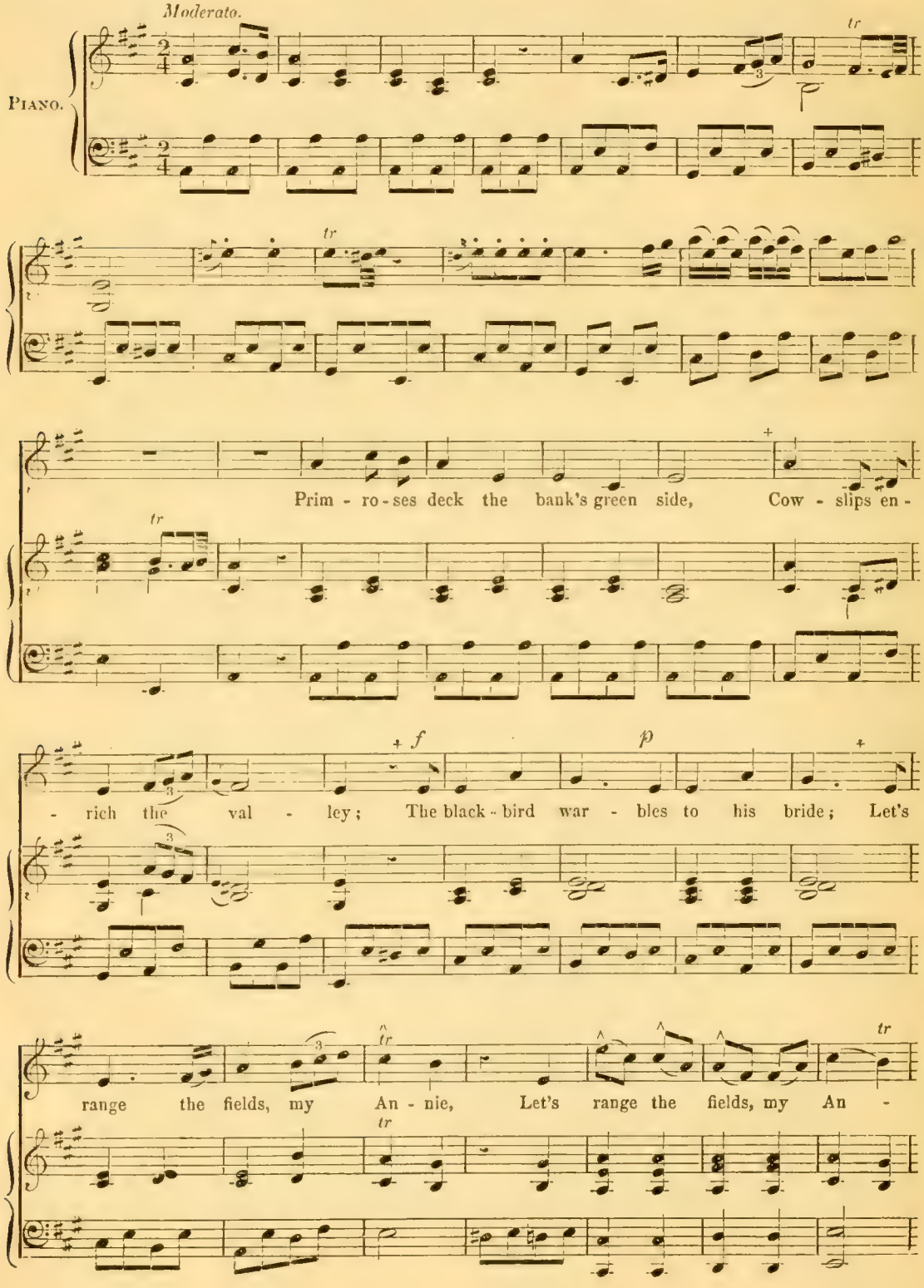

lacce my bod - dice blue. "For
f
dim.
cres.
why" she cries "sit still and weep, While o - thers dance and
play? A - las! I scarce can
ff
p
cres.
f
p
go, or creep, While Lu - bin is a - way. A -
cres.
- las! I scarce can go, or creep, While Lu - bin is a - way, while
fz
p
dolce.

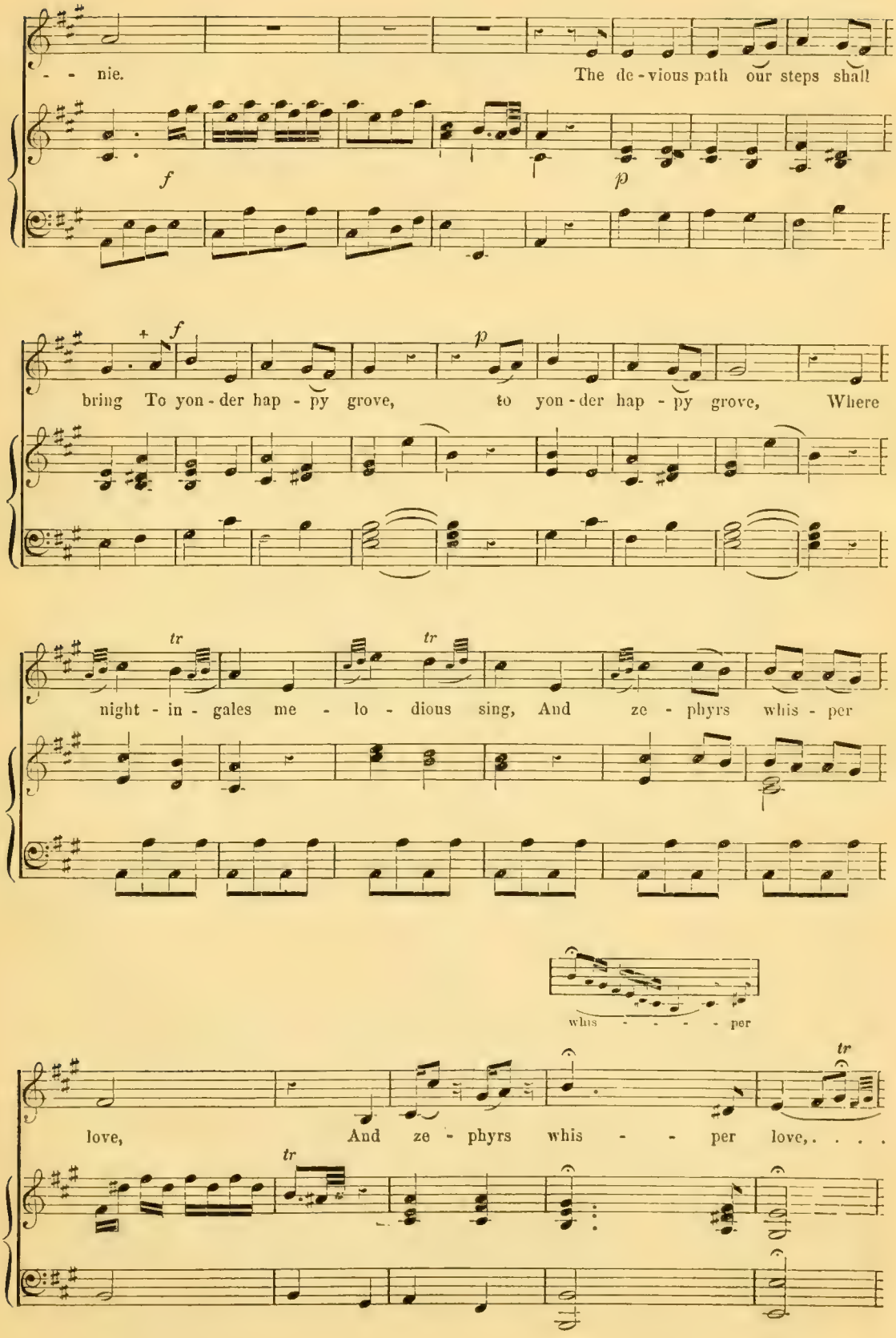

Lu - bin is a - way, is a - way, is a - way.
Ped. Ped. Ped. Ped. Ped
'Tis sad to think the days are gone When those we love are near, I
sit . . up - on this mos - sy stone, And sigh when none can hear,
I sit up - on this mos - sy stone, And sigh, and sigh when none can
hear ; And while I spin my flax - en thread, And

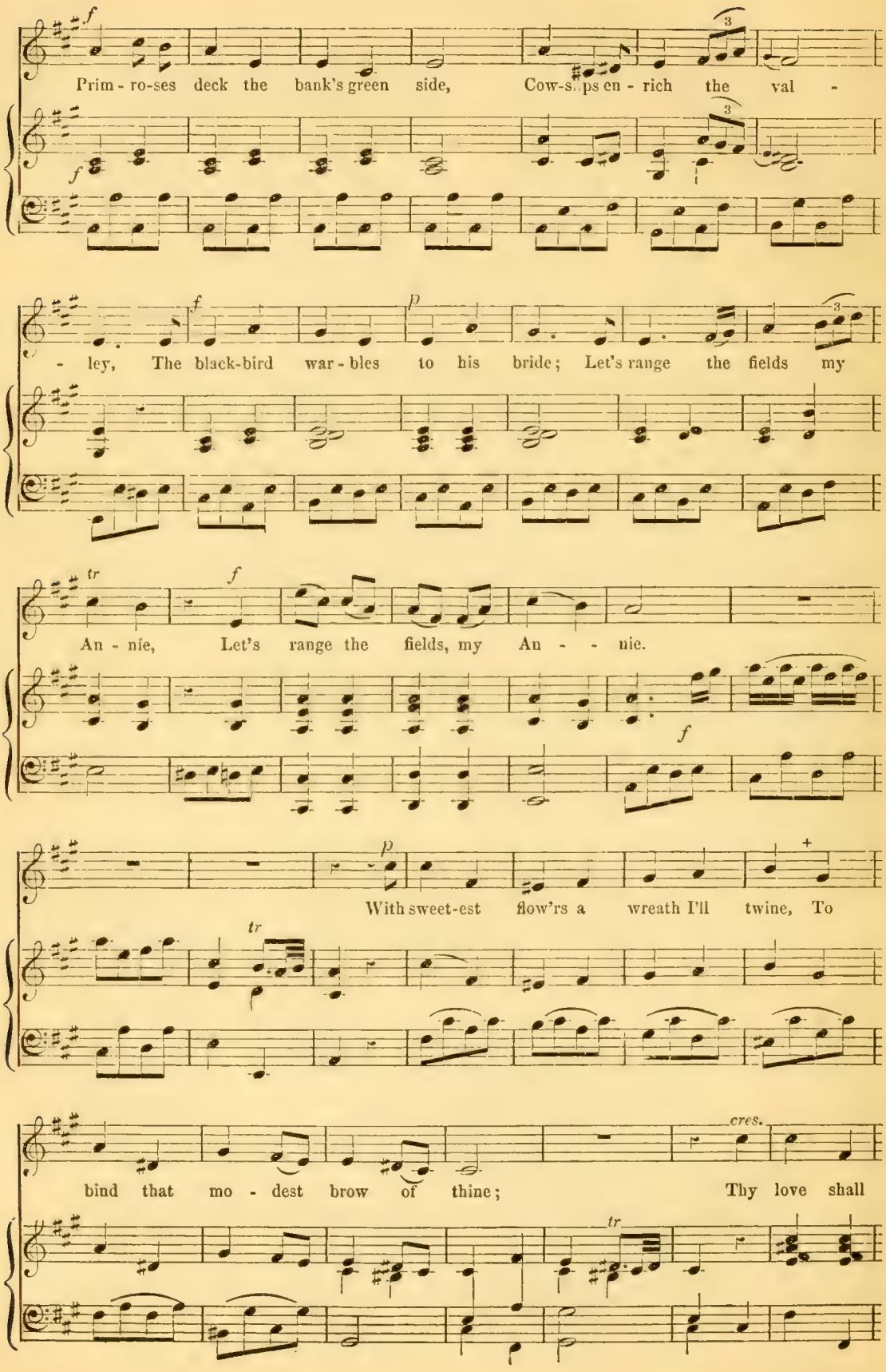

sing my sim - ple lay, The vil - lage seems a -
ff
p
p
sleep, or dead, Now Lu - bin is a - way, The vil - lage seems a -
3
sleep, or dead, Now Lu - bin is a - way, Now Lu - bin is a -
fz
p
dolce.
f
p
- - way, is a - way, is a - way.
p
pp
Ped. *
Ped. *
Ped *
Ped. *

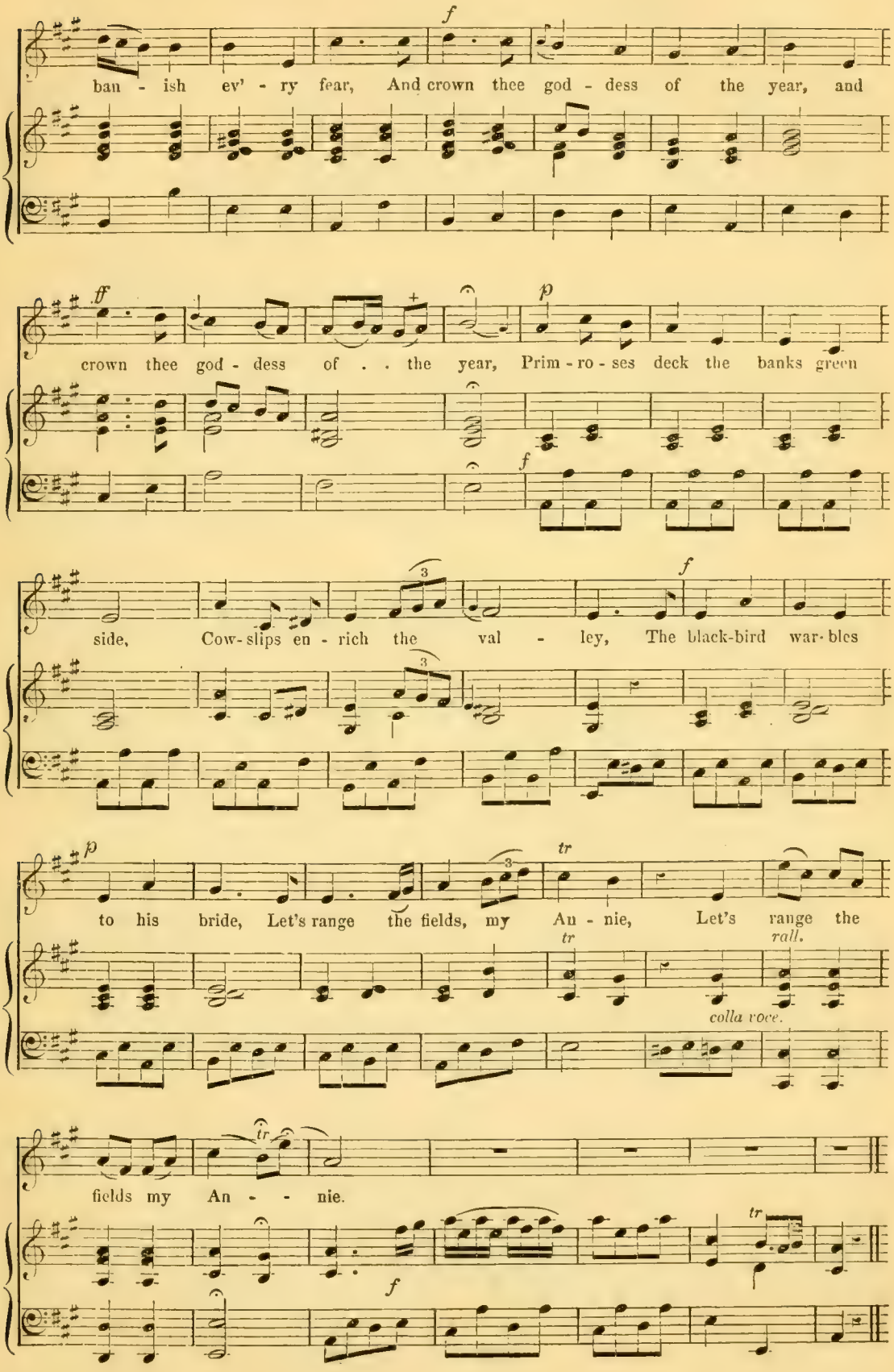
"PRIMROSES DECK THE BANK'S GREEN SIDE."

This song must be sung with simplicity, grace, and attention to the marks of expression. It will be found a very effective song for a low mezzo-soprano voice.



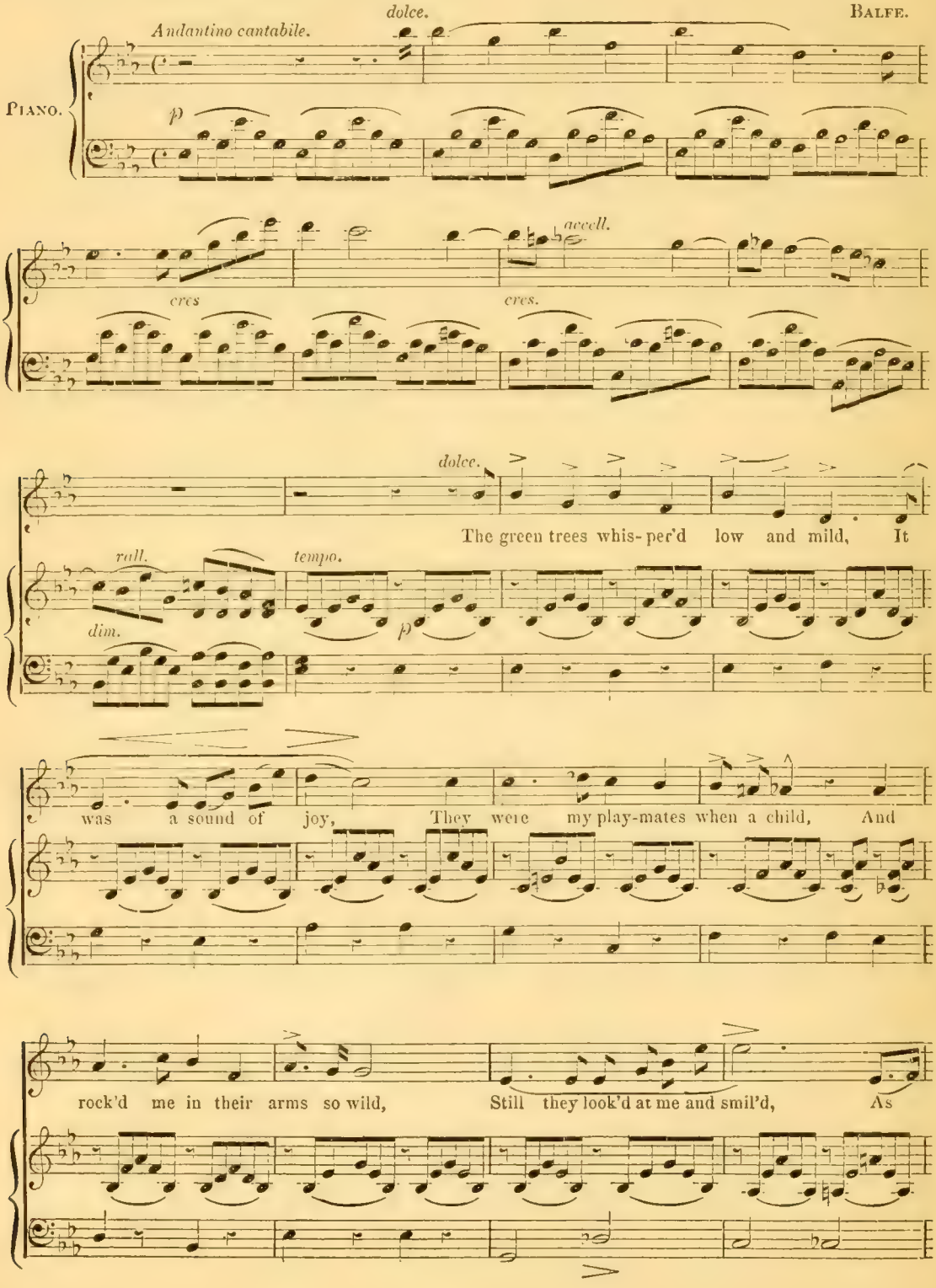

- - nie.
The de - vious path our steps shall
f
p
f
p
bring To yon - der hap - py grove, to yon - der hap - py grove, Where
tr
tr
night - in - gales me - lo - dious sing, And ze - phyrs whis - per
whis - - - - - per
tr
love, And ze - phyrs whis - - per love, ...
tr

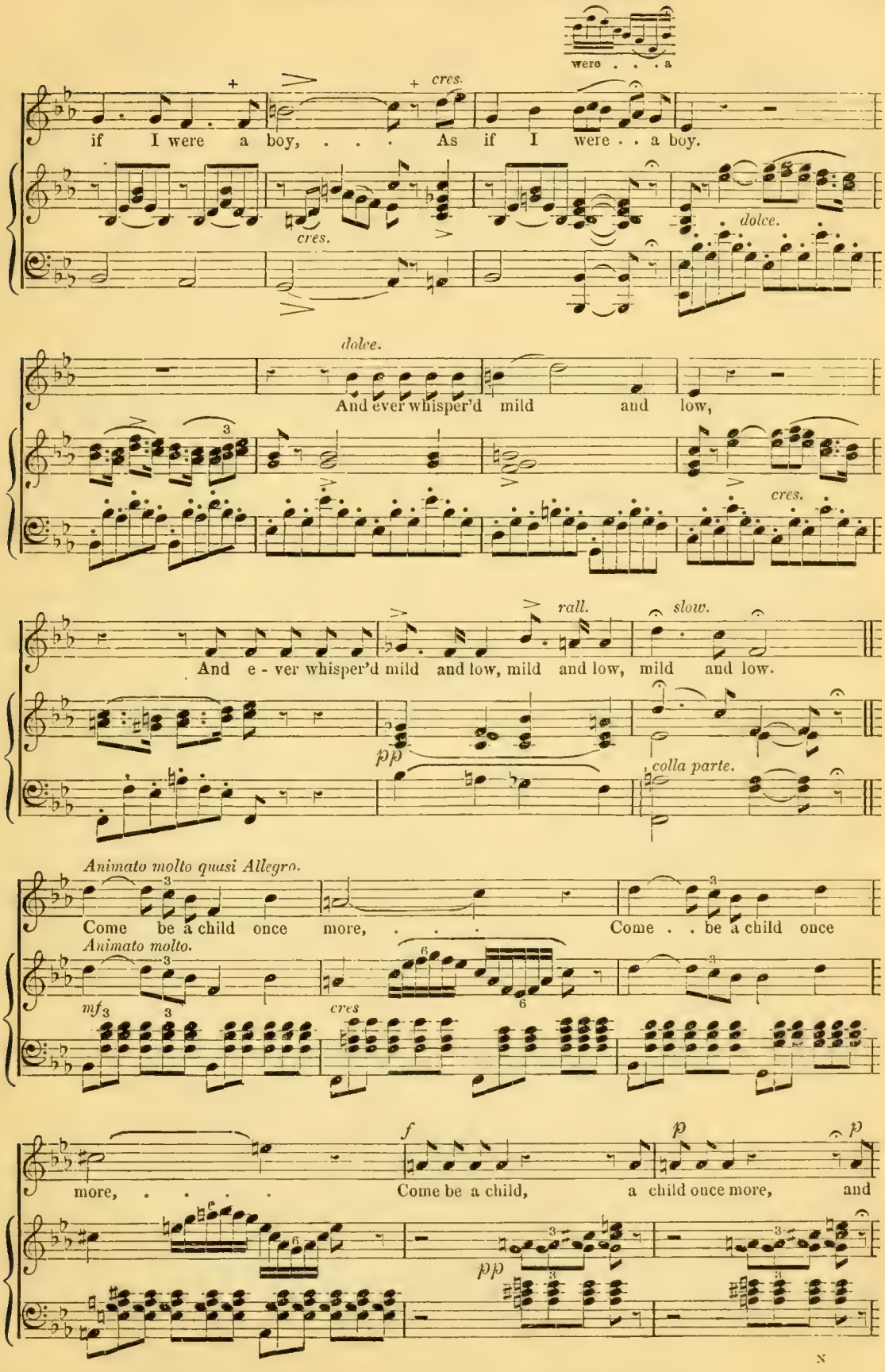

Prim - ro-ses deck the bank's green side, Cow-slips en - rich the val -
- ley, The black-bird war - bles to his bride; Let's range the fields my
An - nie, Let's range the fields, my An - - nie.
With sweet-est flow'rs a wreath I'll twine, To
bind that mo - dest brow of thine; Thy love shall

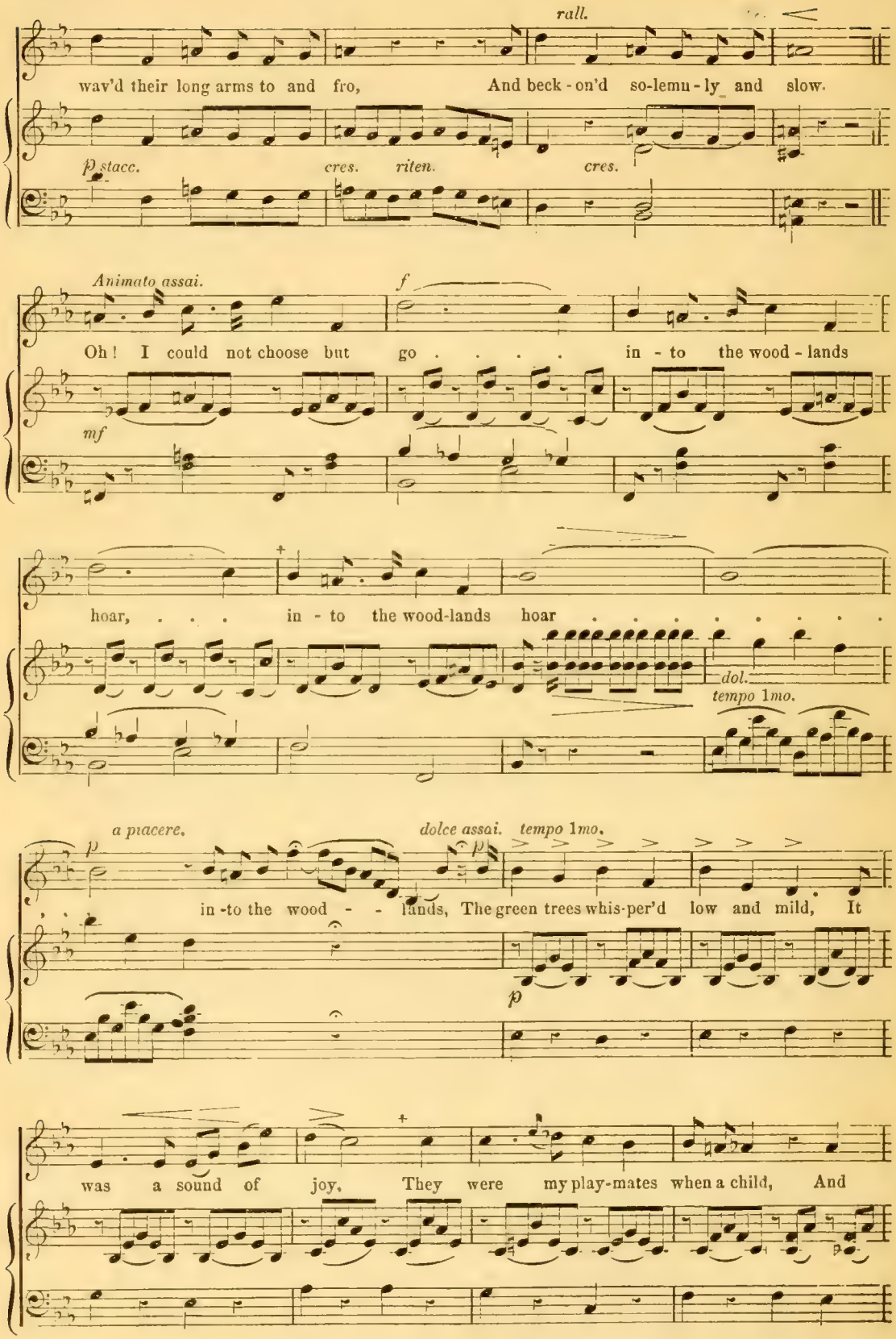

f
ban - ish ev' - ry fear, And crown thee god - dess of the year, and
ff
crown thee god - dess of . . the year, Prim - ro - ses deck the banks green
p
f
side, Cow-slips en - rich the val - ley, The black-bird war-bles
f
p
to his bride, Let's range the fields, my An - nie, Let's range the
tr
tr
rall.
colla voce.
fields my An - - nie.
tr
f
tr

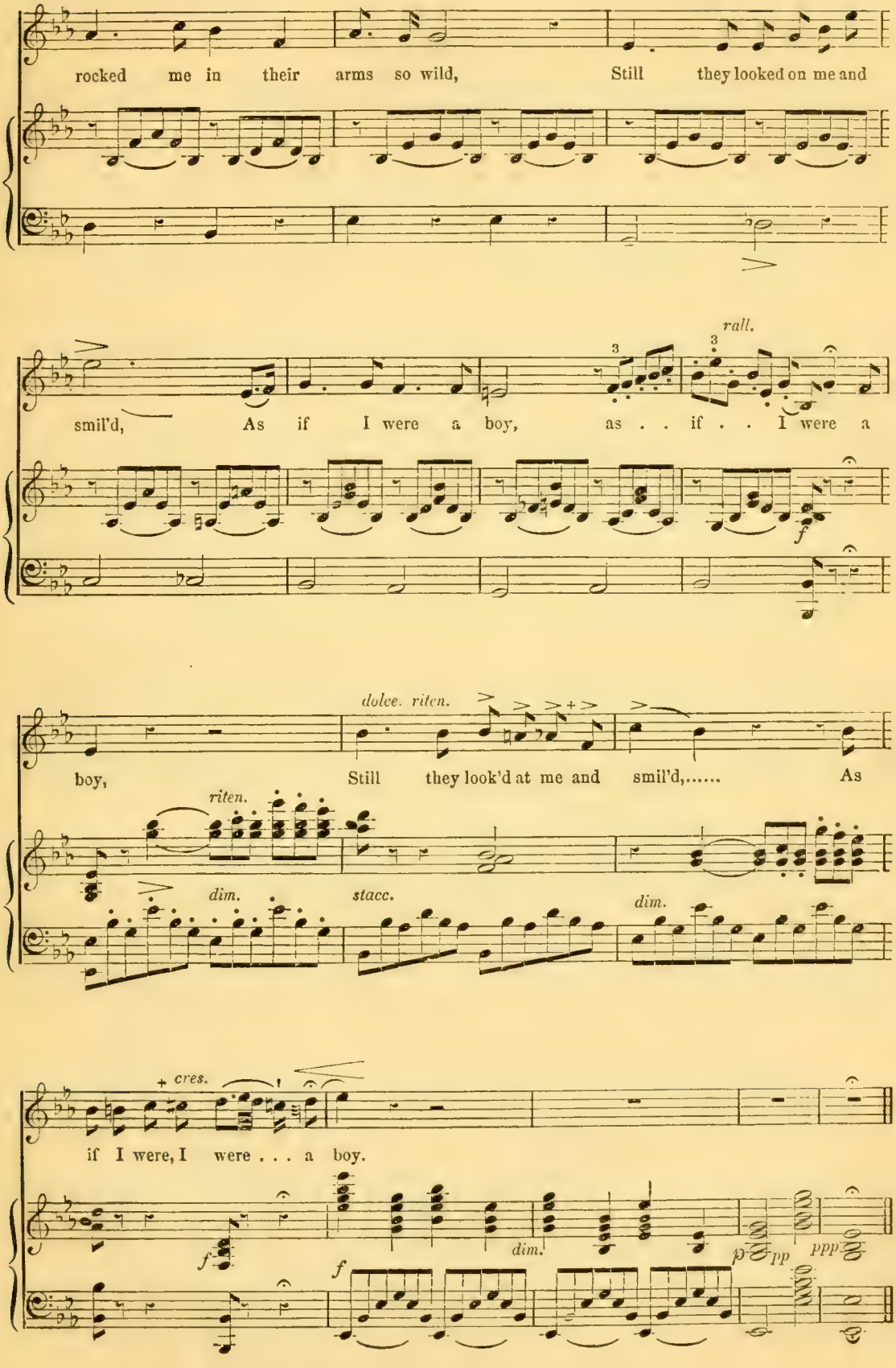
"THE GREEN TREES WHISPER'D LOW AND MILD."

One of Balfe's sweetest melodies. I have marked certain directions for the effective rendering of this song, which must be followed.



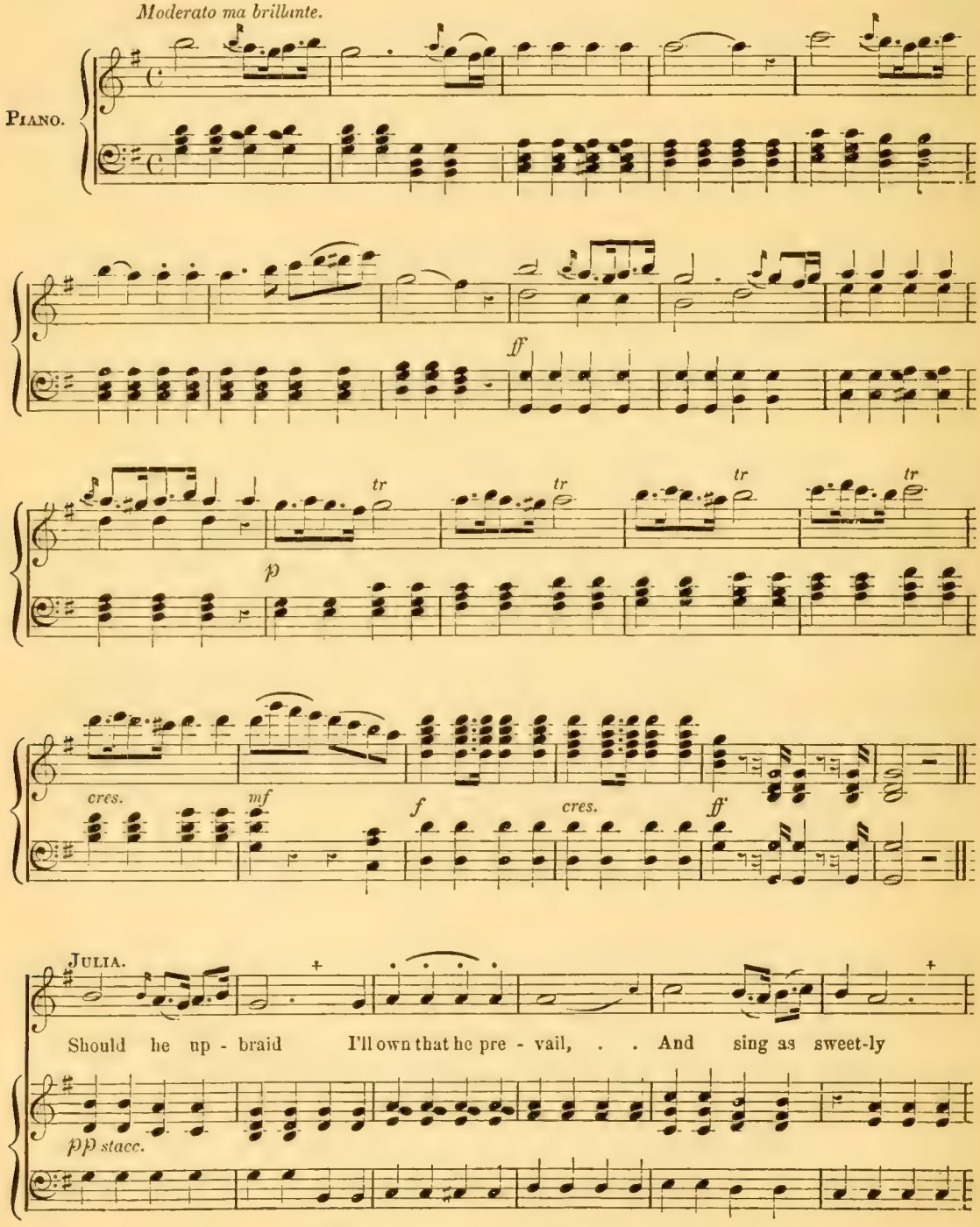

were . . . a
if I were a boy, . . . As if I were . . a boy.
cres.
cres.
dolce.
dolce.
And ever whisper'd mild and low,
cres.
rall.
slow.
And e - ver whisper'd mild and low, mild and low, mild and low.
pp
colla parte.
Animato molto quasi Allegro.
Come be a child once more, . . . Come . . be a child once
Animato molto.
mf
cres
more, ... Come be a child, a child once more, and
f
p
p
pp

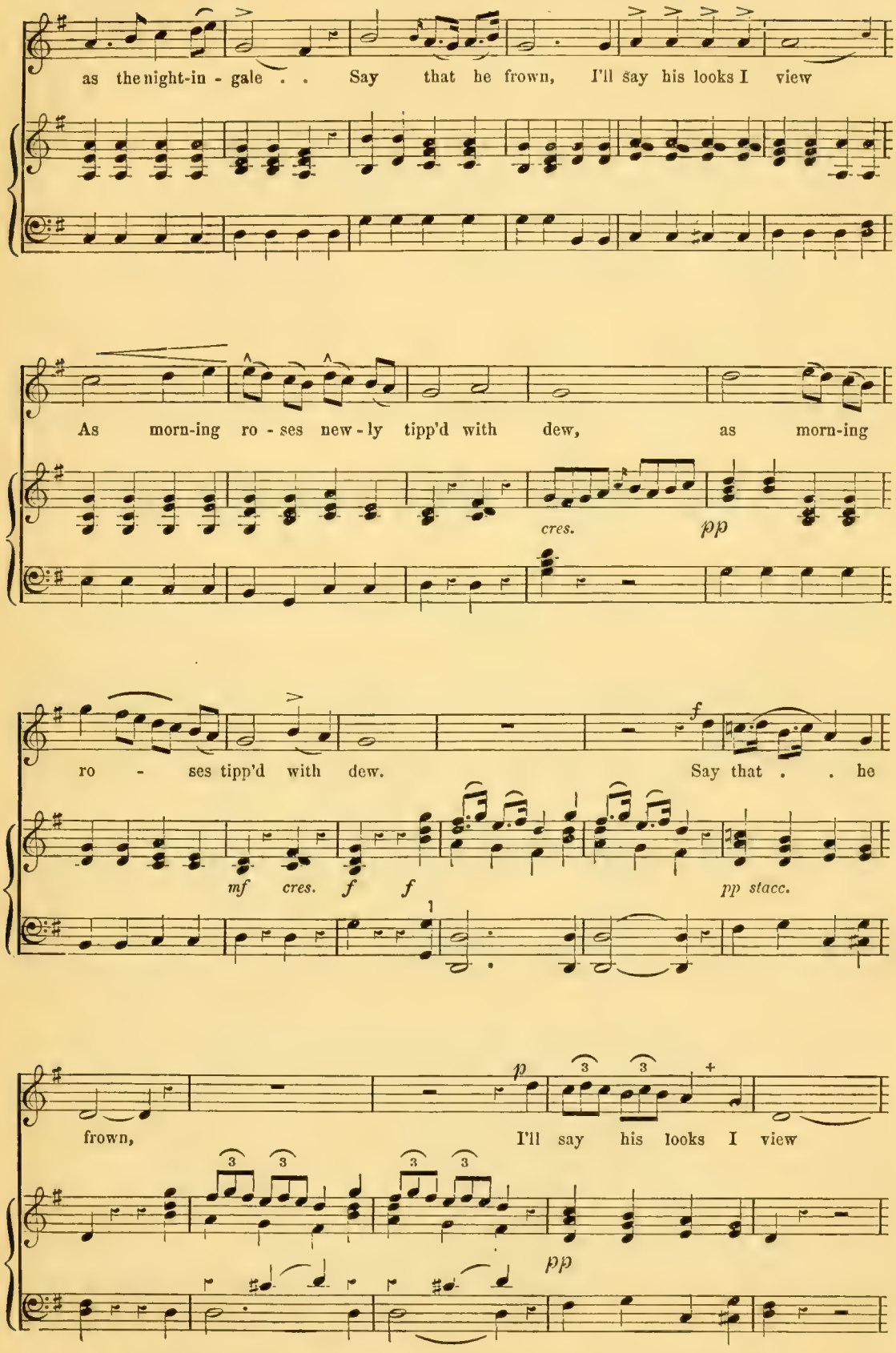

rall.
wav'd their long arms to and fro, And beck - on'd so-lemn - ly and slow.
p stacc. cres. riten. cres.
Animato assai. f
Oh! I could not choose but go . . . . in - to the wood - lands
mf
hoar, . . . in - to the wood-lands hoar . . . . . .
dol.
tempo 1mo.
a piacere. dolce assai. tempo 1mo.
p p
in - to the wood - - lands, The green trees whis-per'd low and mild, It
p
was a sound of joy, They were my play-mates when a child, And

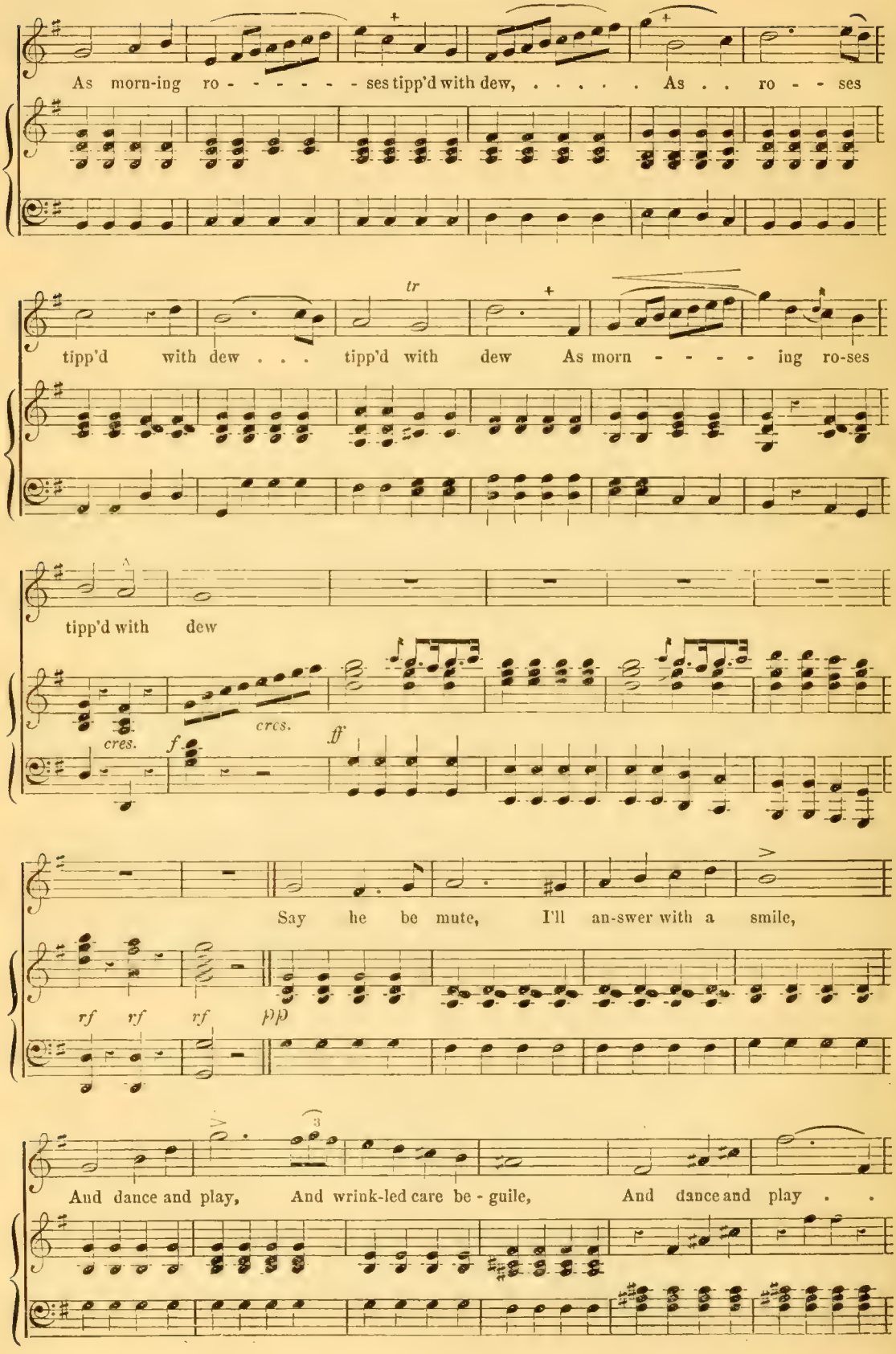

rocked me in their arms so wild, Still they looked on me and
smil'd, As if I were a boy, as . . if . . I were a
rall.
dolce. riten.
boy, Still they look'd at me and smil'd,..... As
riten.
dim.
stacc.
dim.
cres.
if I were, I were . . . a boy.
dim.
pp
ppp

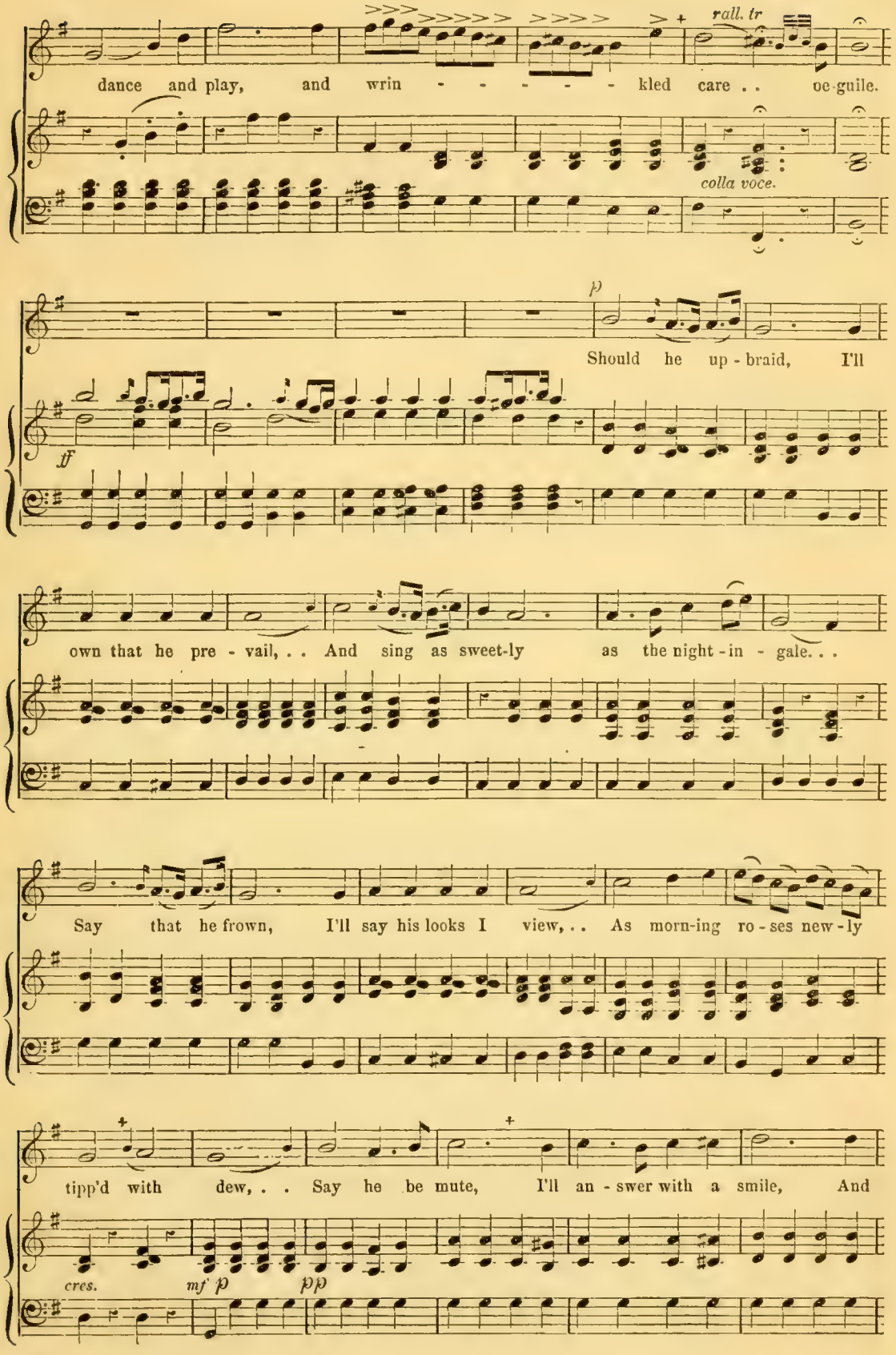
"SHOULD HE UPBRAID."

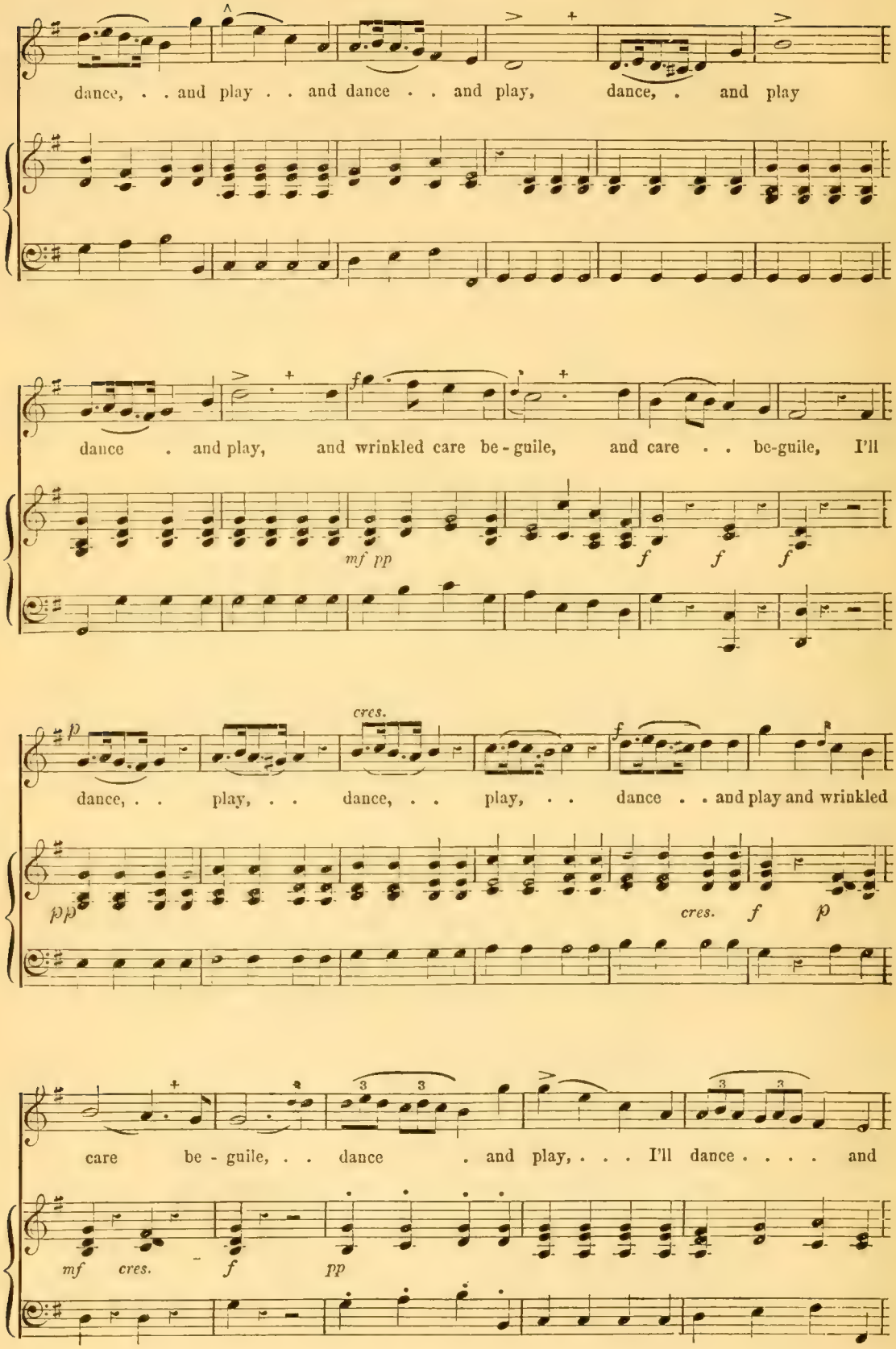
This is one of the lighter songs of Bishop, and, like its pendant, "Bid me discourse," when sung by a light soprano, can be made very effective. There are not two better songs of their class in the repertory of English music, and they have the advantage of comparative freedom from difficulty. The passages must be sung with exceeding lightness and neatness.

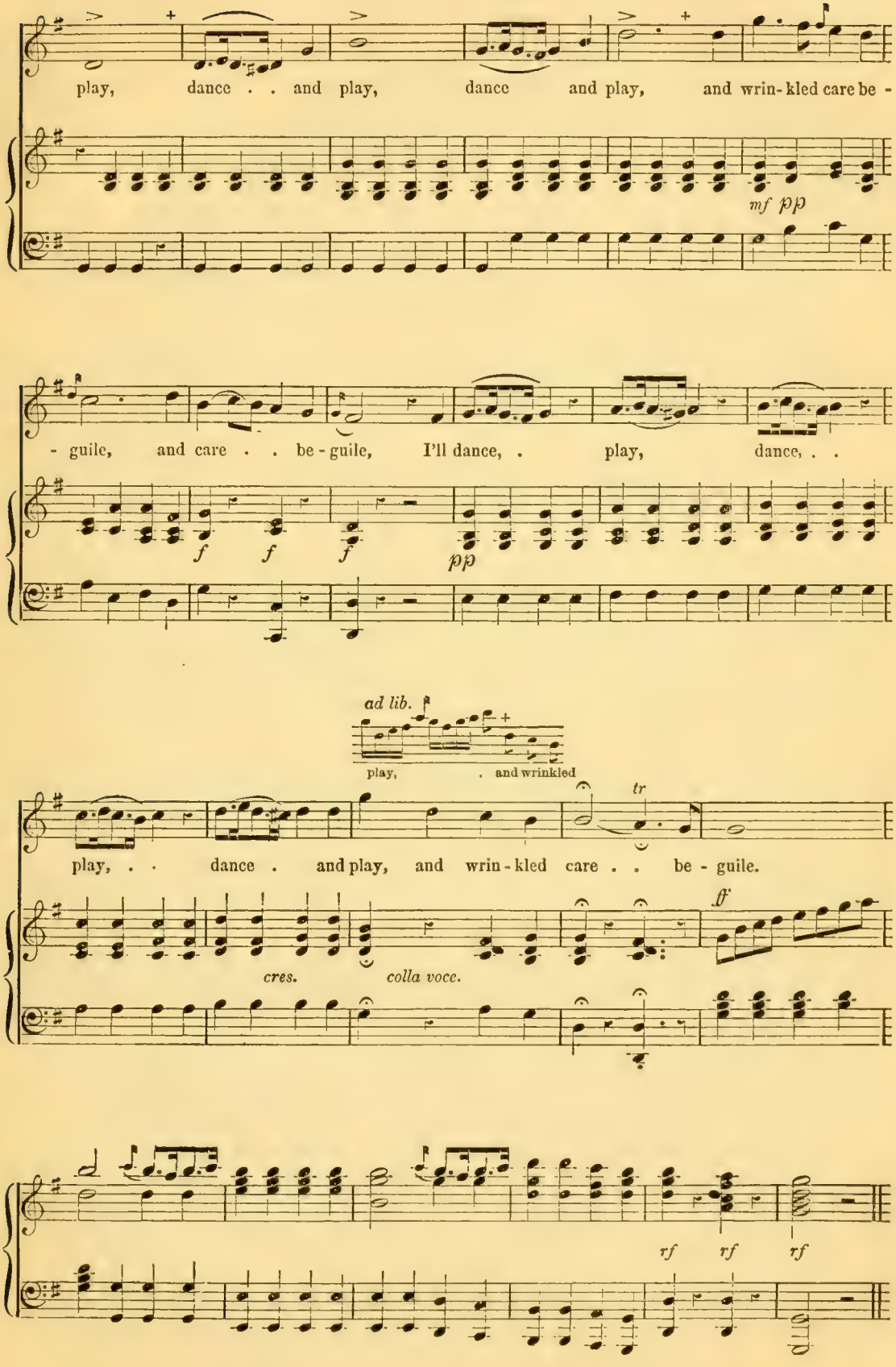



as the night-in - gale . . Say that he frown, I'll say his looks I view
As morn-ing ro - ses new - ly tipp'd with dew, as morn-ing
cres.
pp
ro - ses tipp'd with dew.
Say that . . he
mf cres. f f
pp stacc.
frown,
I'll say his looks I view
p
pp


As morn-ing ro - - - - - - ses tipp'd with dew, ... As . . ro - - ses
tr
tipp'd with dew . . . tipp'd with dew As morn - - - - - ing ro-ses
tipp'd with dew
cres.
cres.
f
ff
Say he be mute, I'll an-swer with a smile,
rf rf rf pp
And dance and play, And wrink-led care be - guile, And dance and play . .

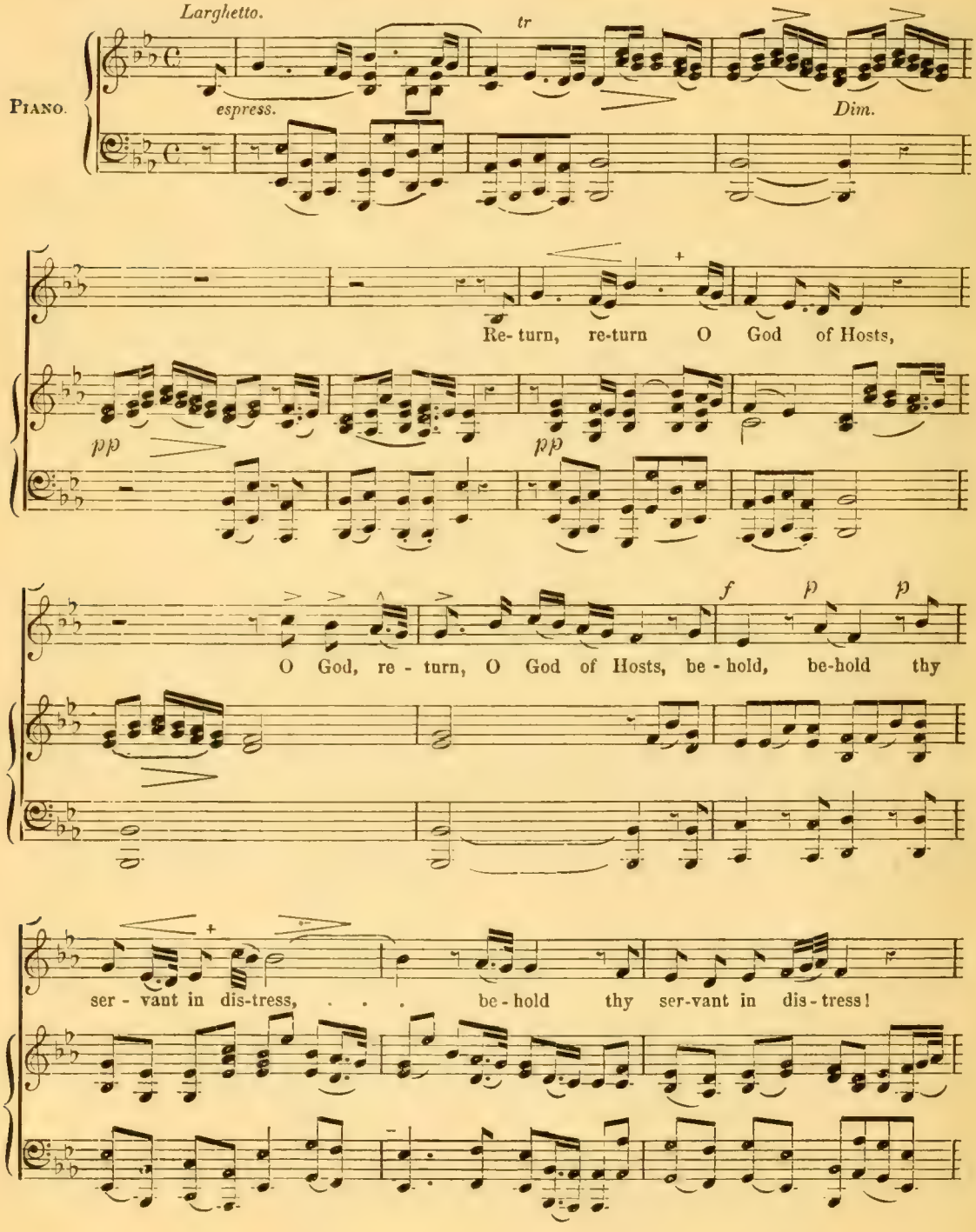

rall. tr
dance and play, and wrin - - - - - - kled care . . oe-guile.
colla voce.
p
Should he up - braid, I'll
ff
own that he pre - vail, . . And sing as sweet-ly as the night - in - gale. . .
Say that he frown, I'll say his looks I view, . . As morn-ing ro - ses new - ly
tipp'd with dew, . . Say he be mute, I'll an - swer with a smile, And
cres.
mf p
pp

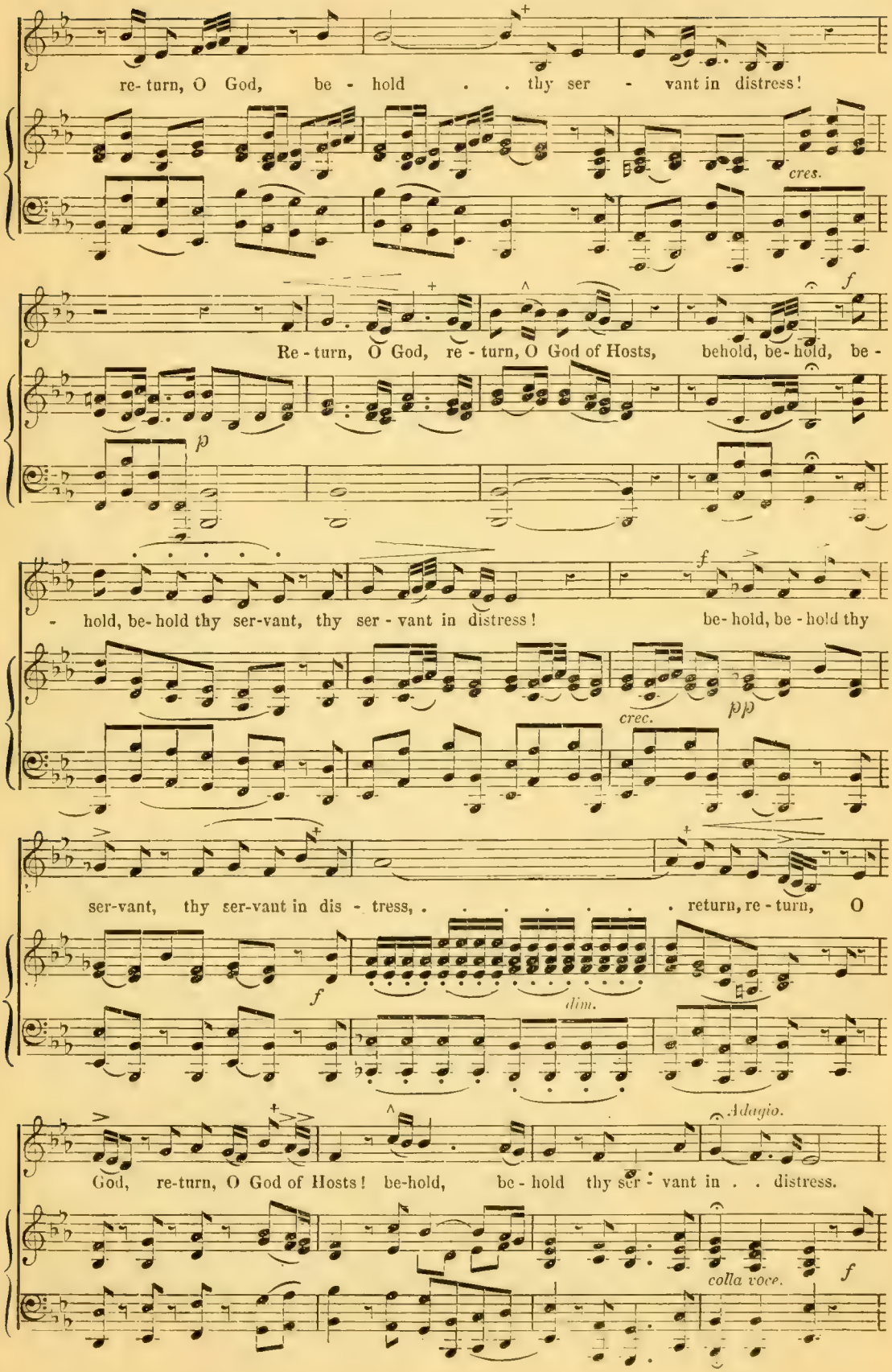

dance, . . and play . . and dance . . and play, dance, . and play
dance . and play, and wrinkled care be-guile, and care . . be-guile, I'll
mf pp
f f f
p
cres.
f
dance, . . play, . . dance, . . play, . . dance . . and play and wrinkled
pp
cres. f p
care be-guile, . . dance . and play, . . . I'll dance . . . . and
mf cres. f pp

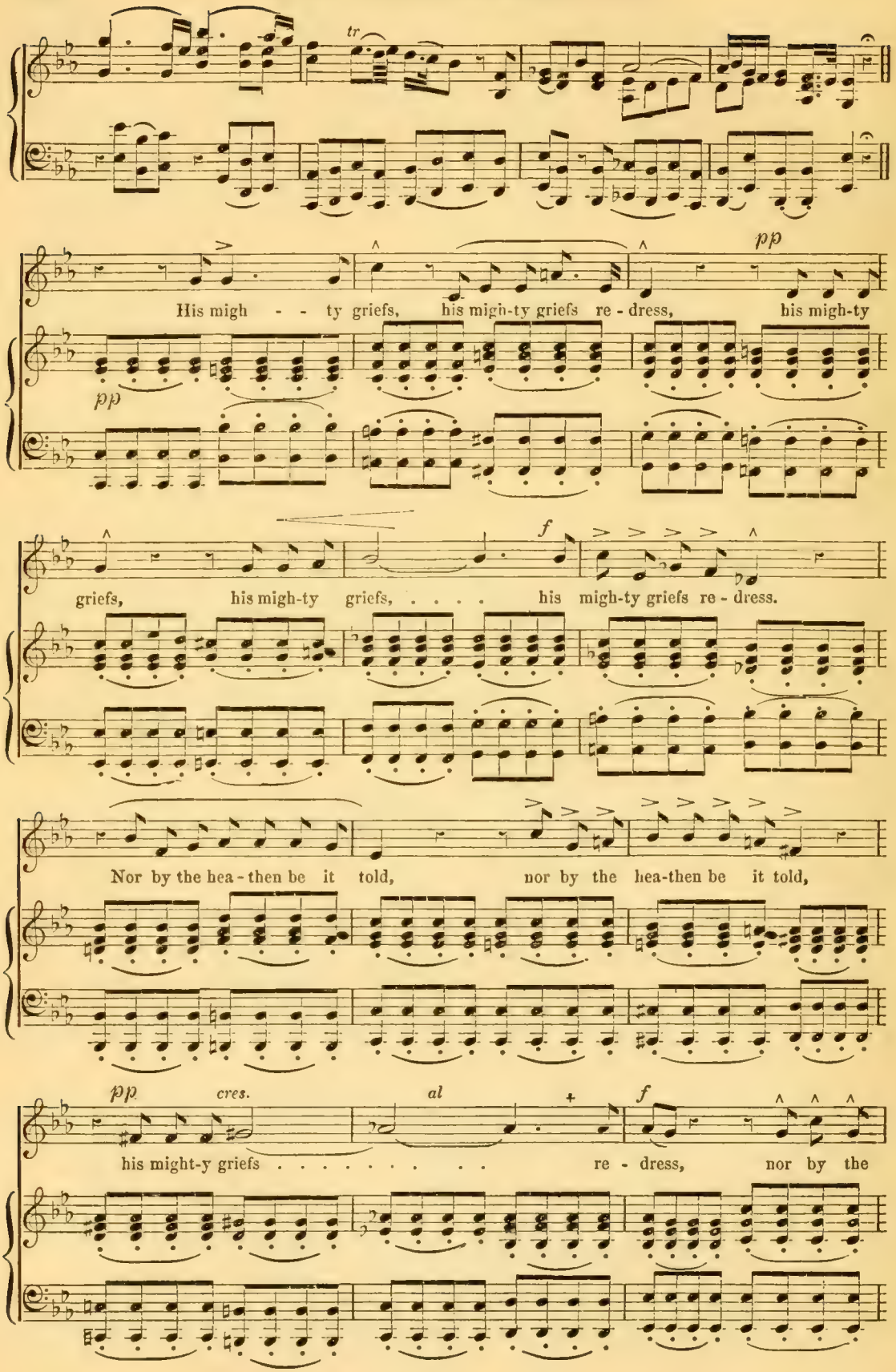

play, dance . . and play, dance and play, and wrin-kled care be -
mf pp
- guile, and care . . be - guile, I'll dance, . play, dance, . .
f f f pp
ad lib.
play, . and wrinkled
play, . . dance . and play, and wrin - kled care . . be - guile.
tr
ff
cres.
colla voce.
rf rf rf

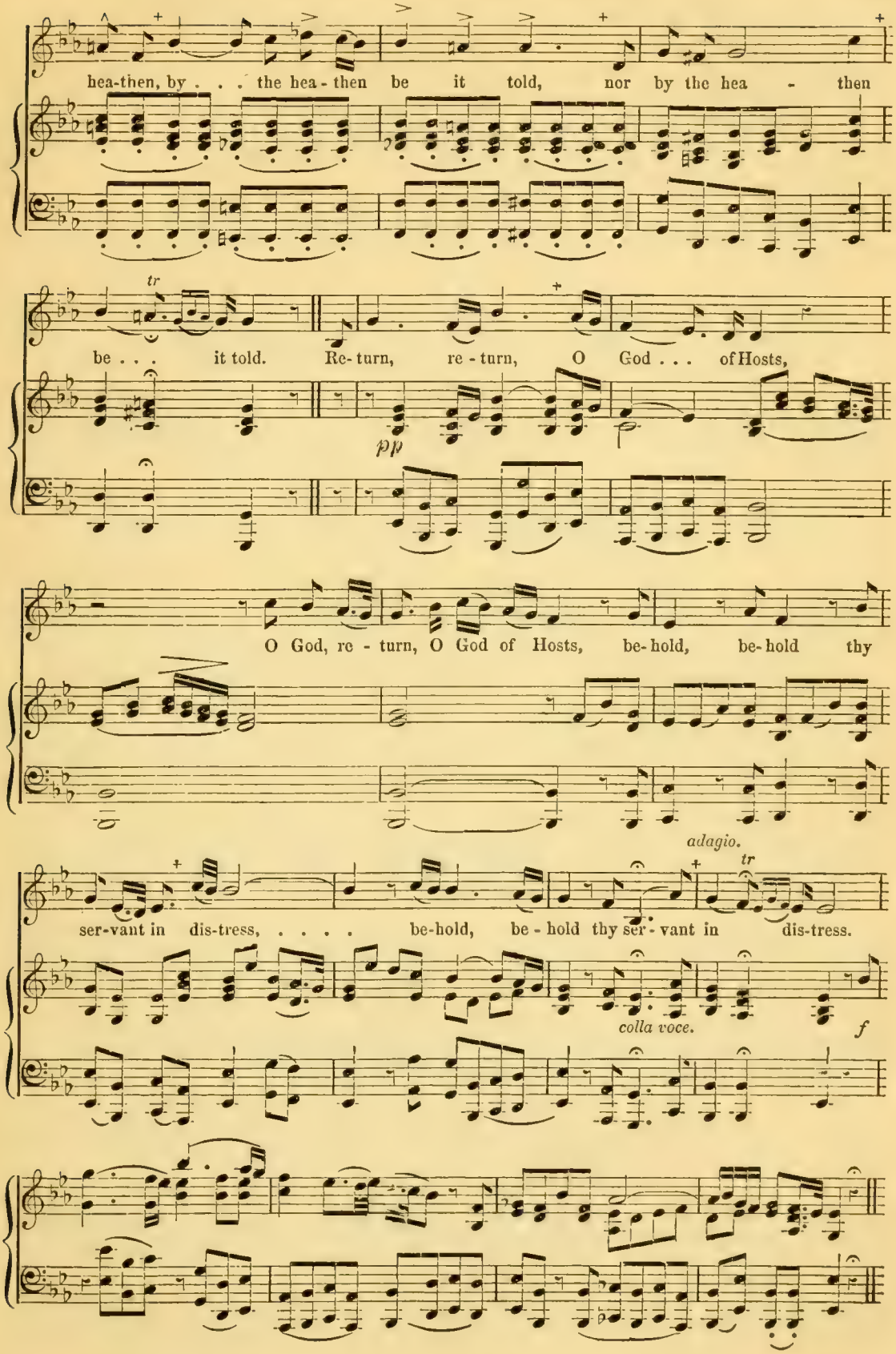
"RETURN, O GOD OF HOSTS."

This has always been a favourite song with contralto singers, and deservedly so, for its prayerful character leaves room for the development of the most prominent quality of the contralto voice, which is, its tenderness. All the means of expression must be used in this song, and, when well sung, it is difficult to find one more effective in the whole repertory of Handel's compositions.



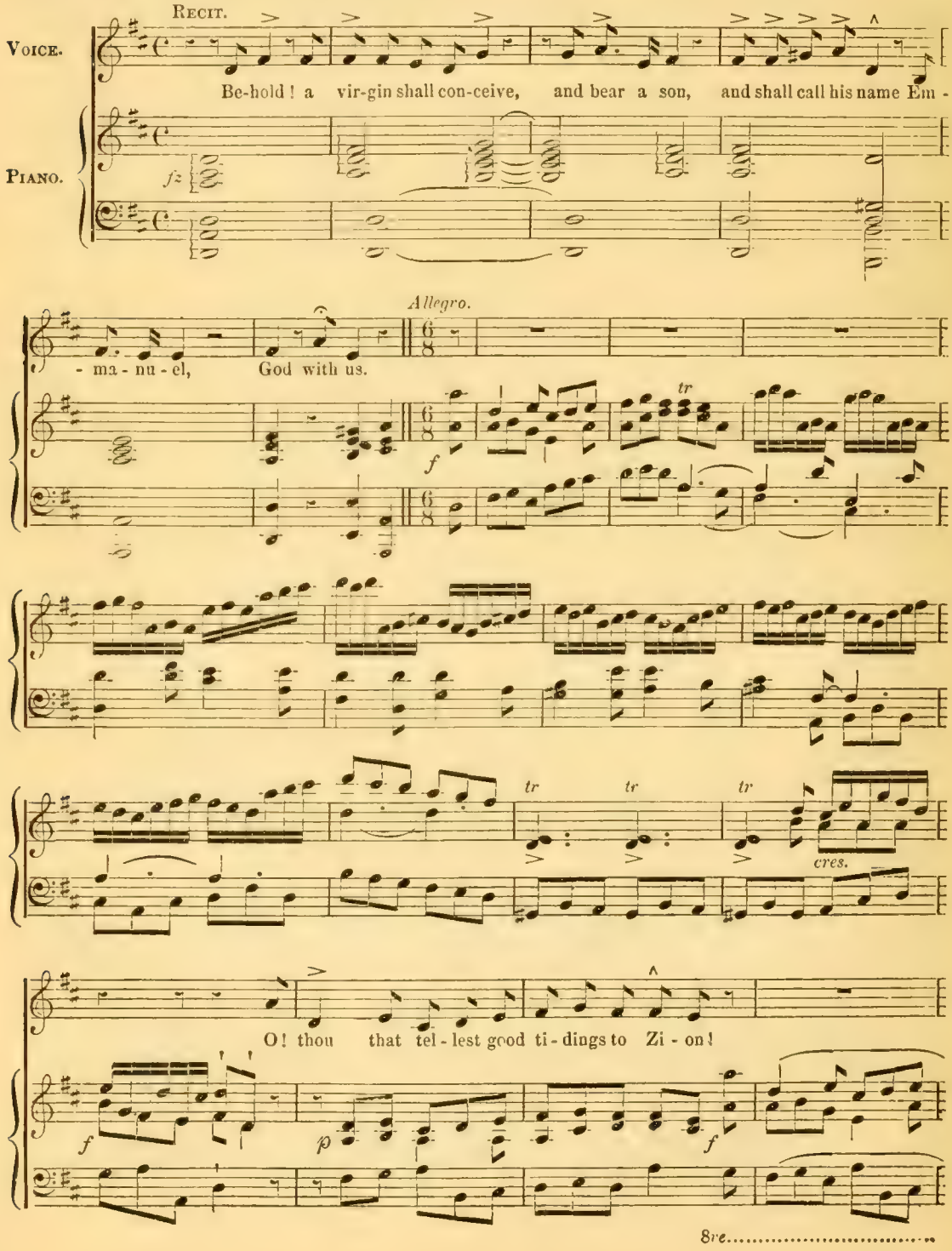

re- turn, O God, be - hold . . thy ser - vant in distress!
cres.
f
Re - turn, O God, re - turn, O God of Hosts, behold, be- hold, be -
p
- hold, be- hold thy ser-vant, thy ser - vant in distress!
f
be- hold, be - hold thy
crec.
pp
ser-vant, thy ser-vant in dis - tress, ... return, re - turn, O
f
dim.
Adagio.
God, re-turn, O God of Hosts! be-hold, be - hold thy ser - vant in . . distress.
colla voce.
f

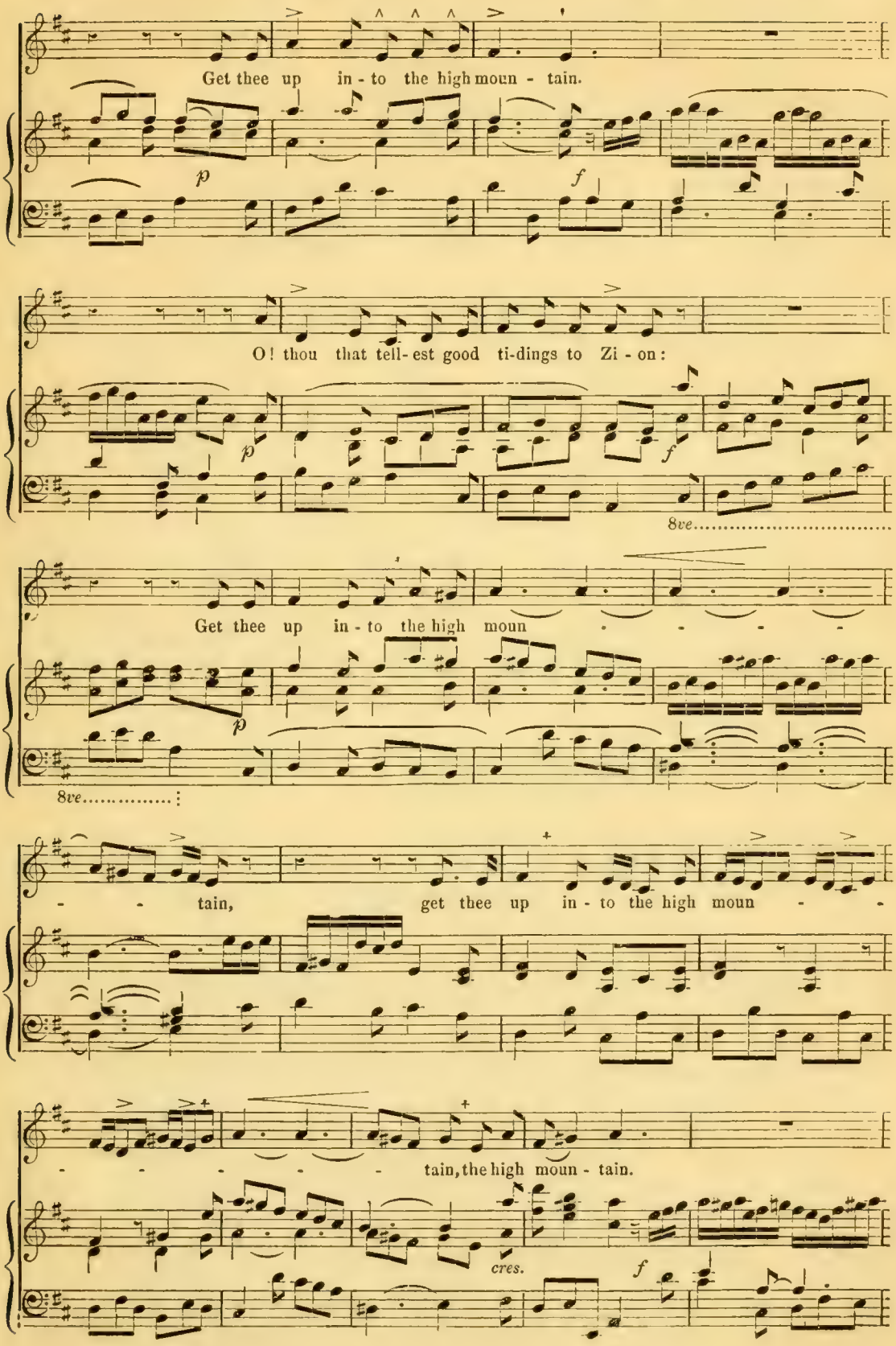

tr
His migh - - ty griefs, his migh-ty griefs re - dress, his migh-ty
pp
pp
griefs, his migh-ty griefs, ... his migh-ty griefs re - dress.
f
Nor by the hea - then be it told, nor by the hea-then be it told,
pp
cres.
al
his might-y griefs . . . . . re - dress, nor by the
f

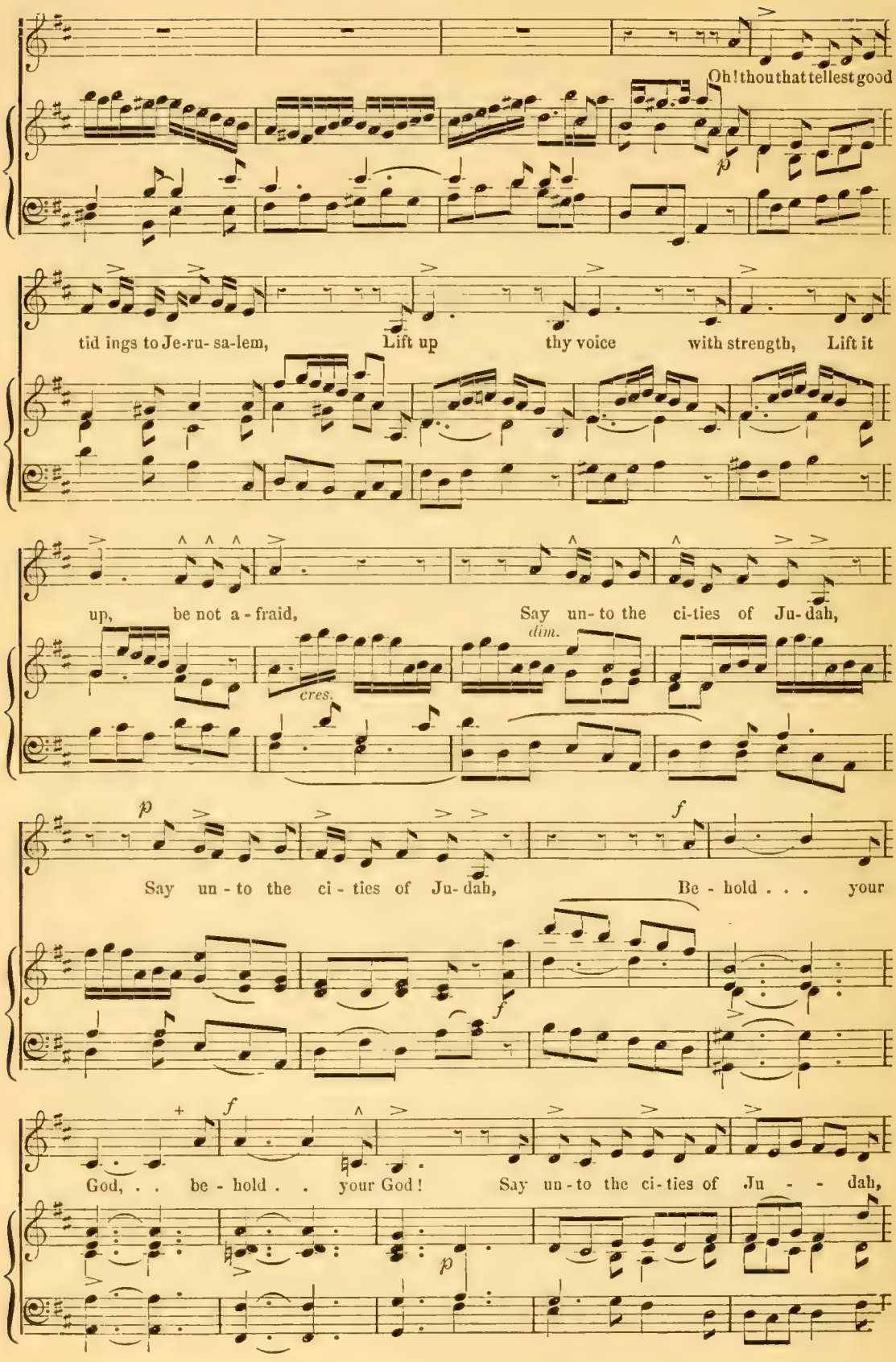

hea-then, by . . . the hea - then be it told, nor by the hea - then
tr
be . . . it told. Re- turn, re - turn, O God . . . of Hosts,
pp
O God, re - turn, O God of Hosts, be- hold, be- hold thy
adagio.
tr
ser-vant in dis-tress, ... be-hold, be - hold thy ser - vant in dis-tress.
colla voce.
f

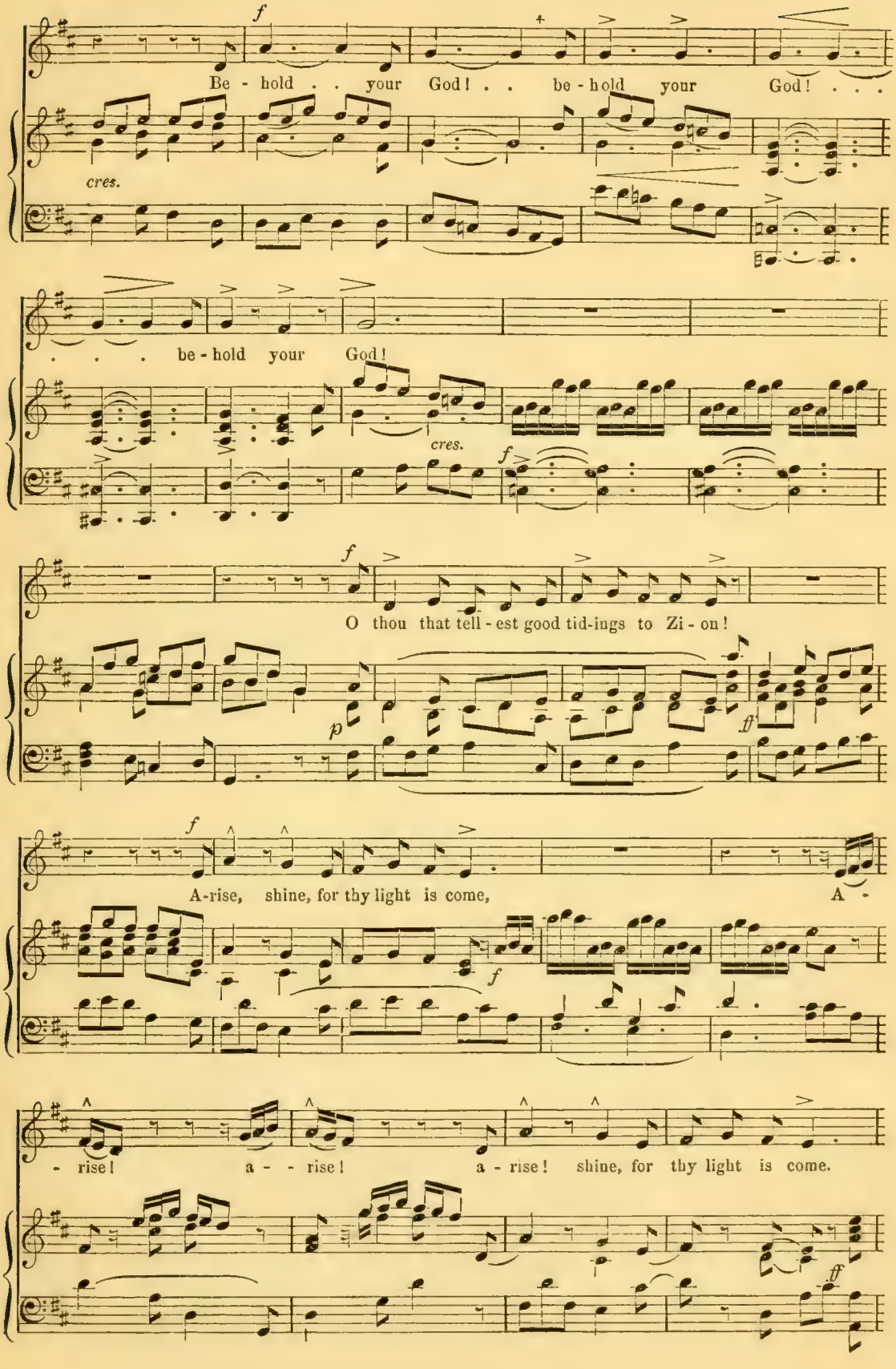
"O! THOU THAT TELLEST."

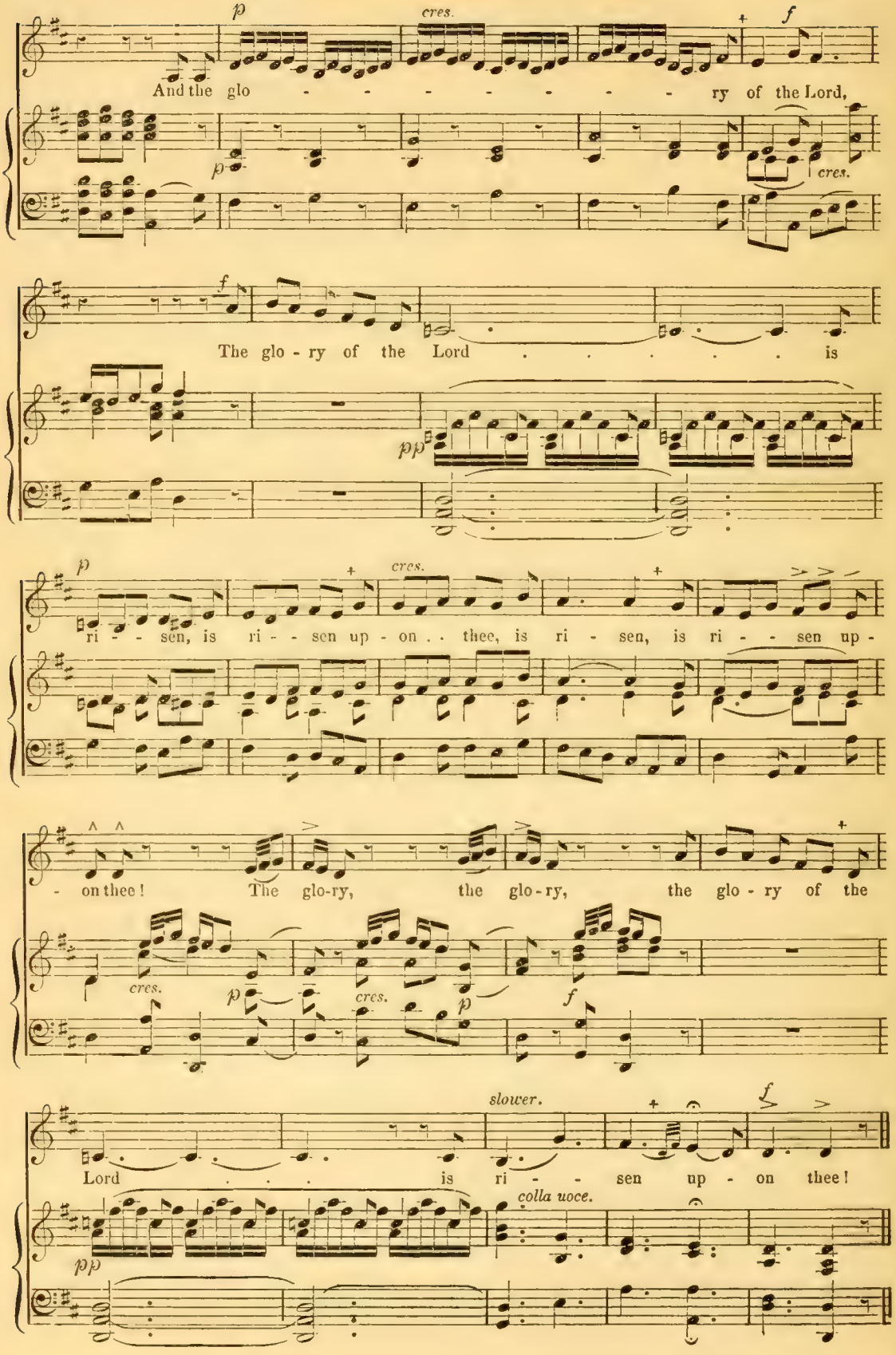
I place this song here because, well known as it is, there is frequently much error both in its conception and execution. It is often sung so slowly and so lifelessly as to destroy its jubilant character. There can be no more joyous song than this, and, to preserve its character, the time should be strongly marked throughout, and never allowed to waver. It is difficult to sing, but I hope the indications I have marked will help those who have not an opportunity of hearing it performed by eminent singers.



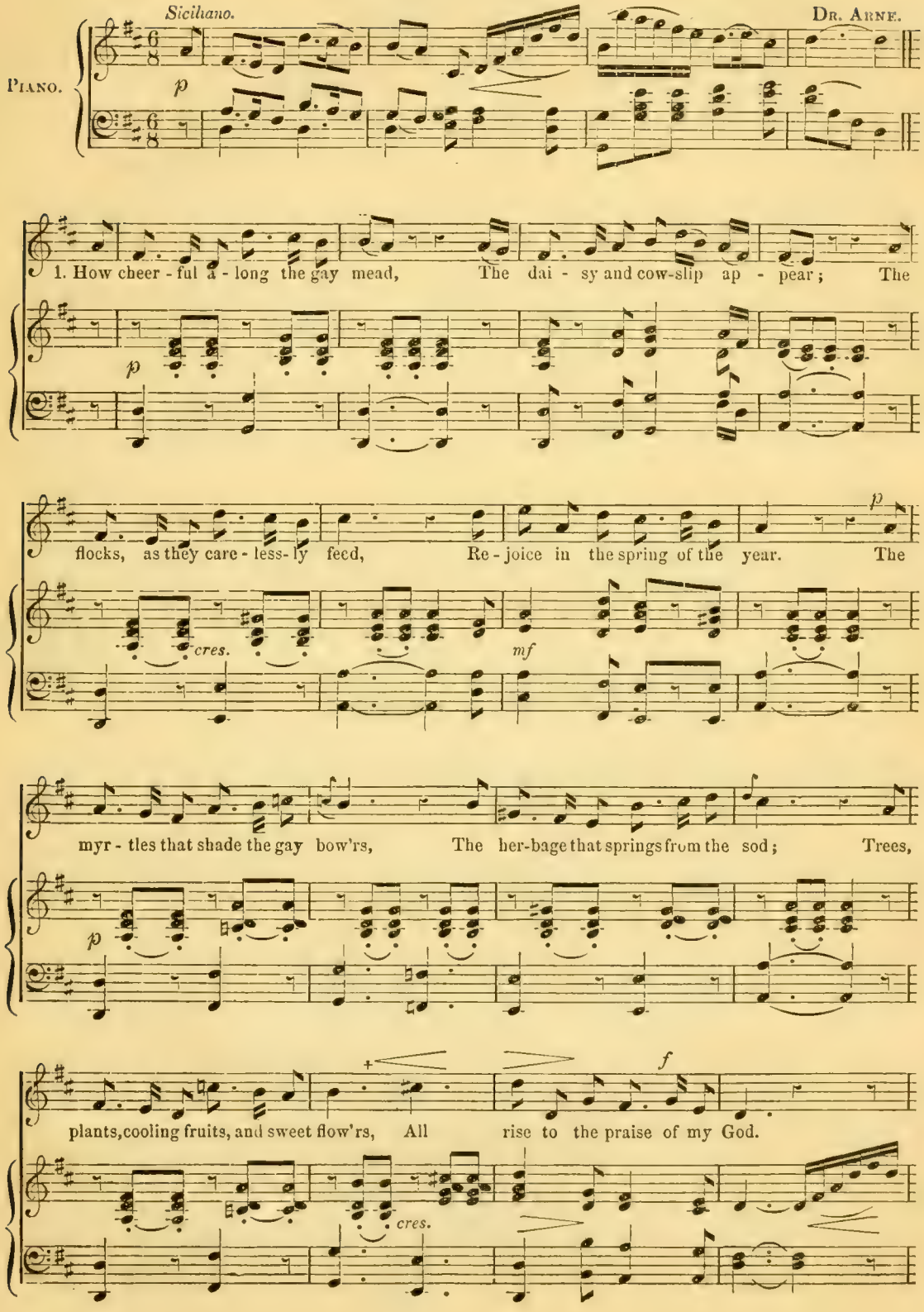

Get thee up in - to the high moun - tain.
p
f
O! thou that tell- est good ti-dings to Zi - on:
p
f
8ve
Get thee up in - to the high moun
p
8ve
- - tain, get thee up in - to the high moun - -
- - - - - tain, the high moun - tain.
cres.
f

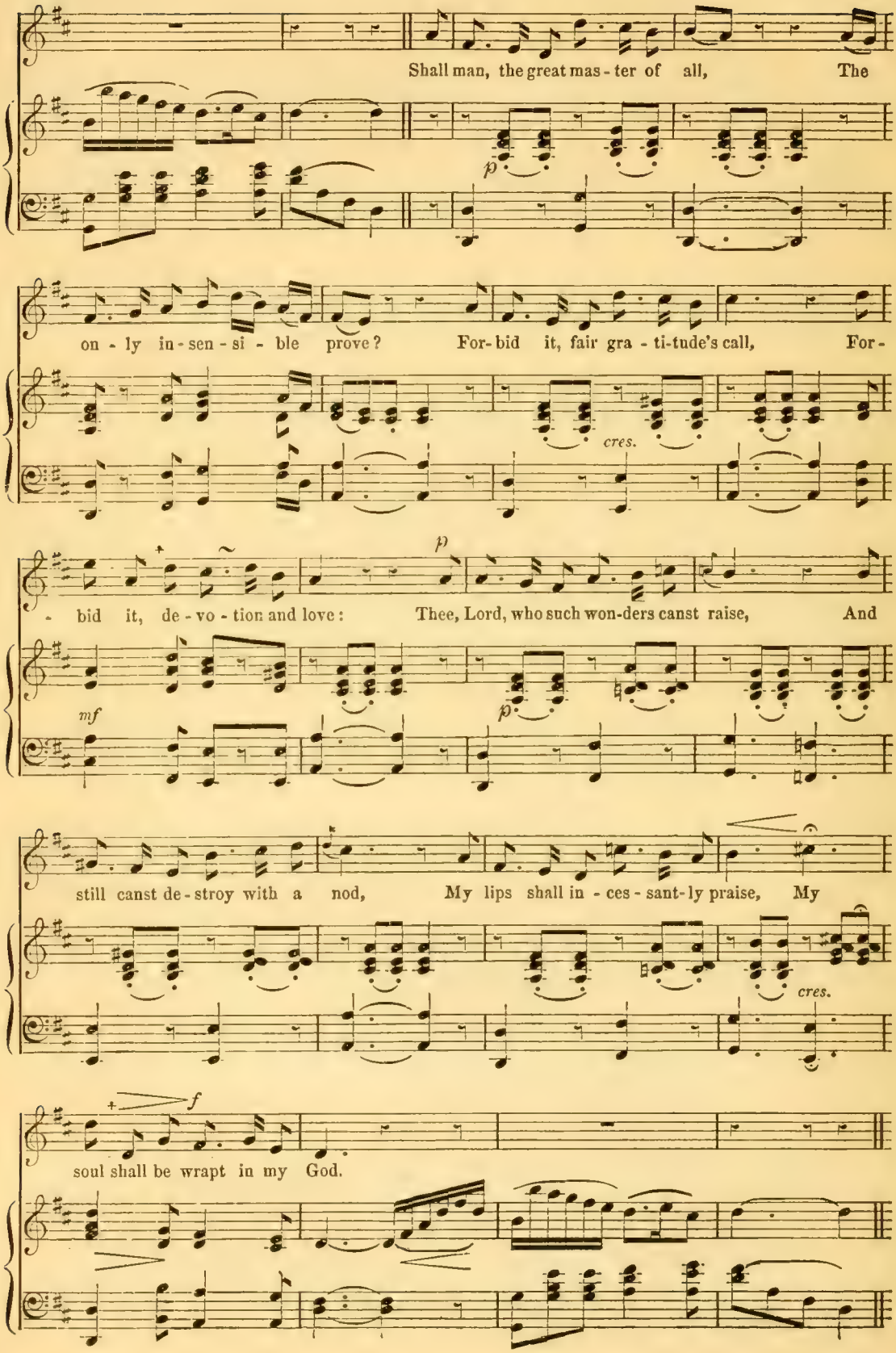

Oh! thou that tellest good
tid ings to Je-ru- sa-lem, Lift up thy voice with strength, Lift it
up, be not a - fraid, Say un- to the ci-ties of Ju- dah,
cres.
dim.
Say un - to the ci - ties of Ju- dah, Be - hold . . . your
God, . . be - hold . . your God! Say un - to the ci - ties of Ju - - dah,


Be - hold . . your God! . . be - hold your God! . . .
cres.
. . . be - hold your God!
cres.
O thou that tell - est good tid-ings to Zi - on!
A-rise, shine, for thy light is come,
A -
- rise! a - - rise! a - rise! shine, for thy light is come.


p
cres.
f
And the glo - - - - - - - - - ry of the Lord,
p
cres.
f
The glo - ry of the Lord . . . . . is
pp
p
cres.
ri - - sen, is ri - - sen up - on . . thee, is ri - sen, is ri - - sen up -
- on thee! The glo-ry, the glo-ry, the glo - ry of the
cres.
p
cres.
p
f
slower.
f
Lord . . . is ri - - sen up - on thee!
colla uoce.
pp

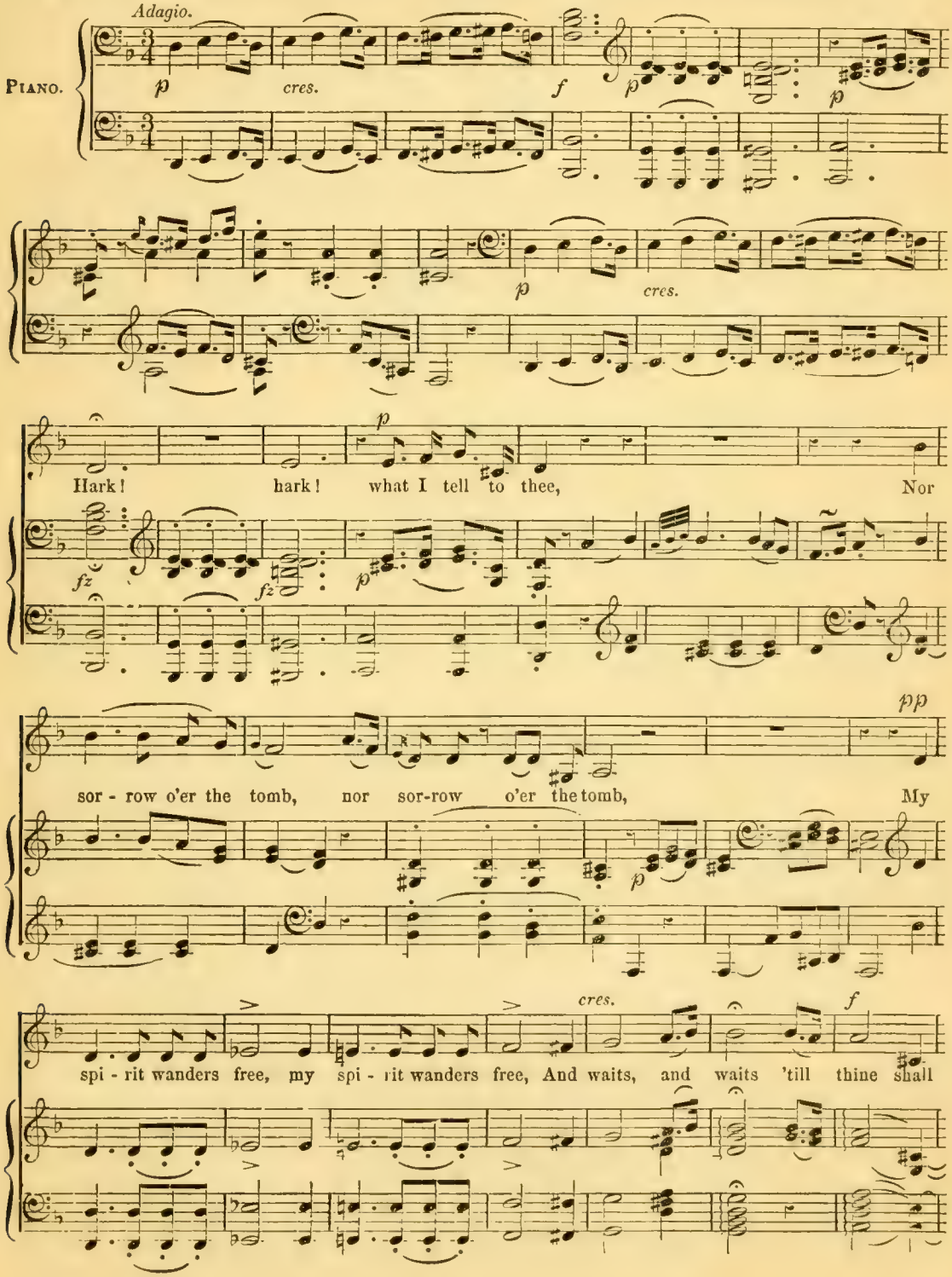
THE HYMN OF EVE.

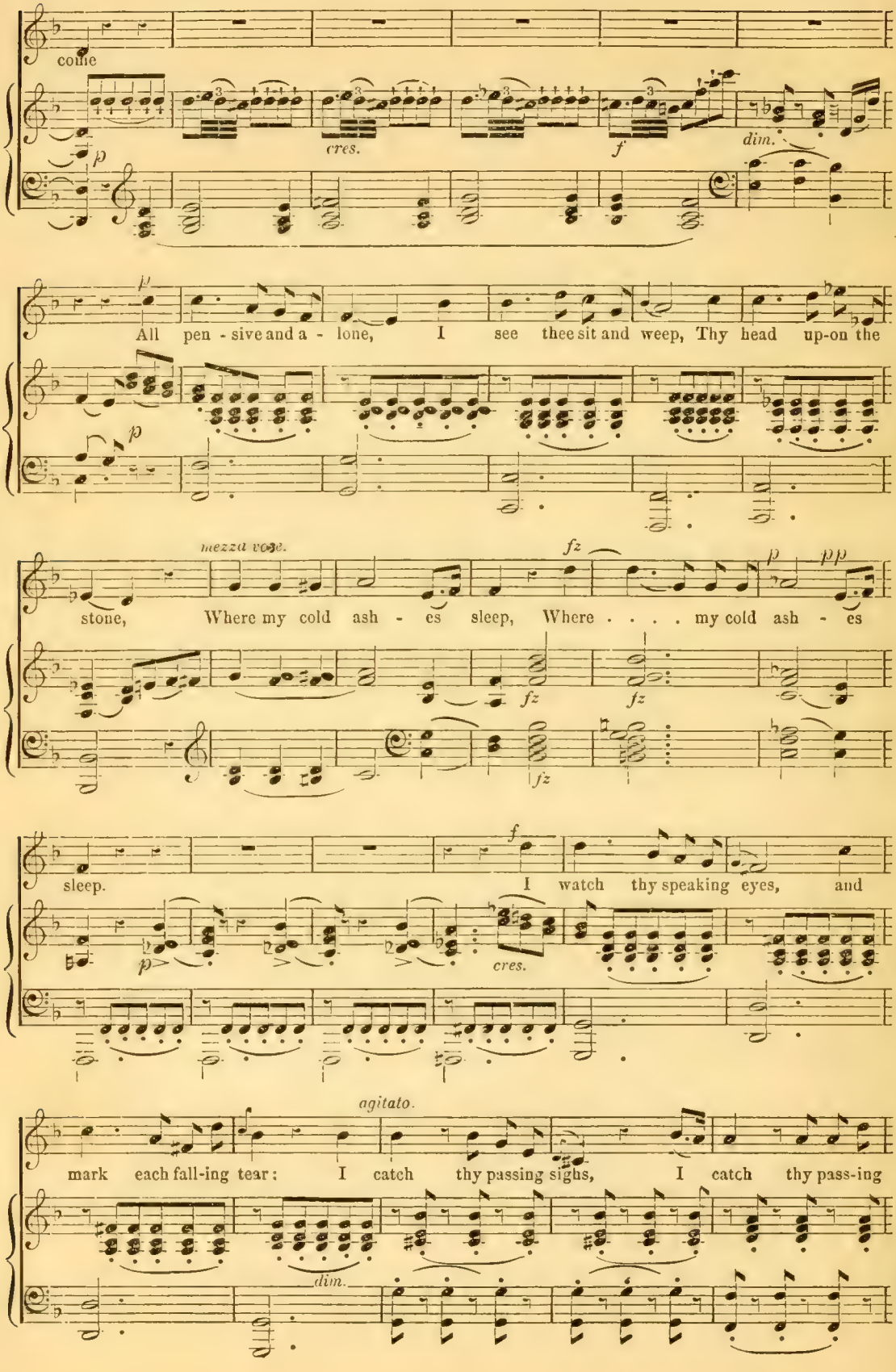


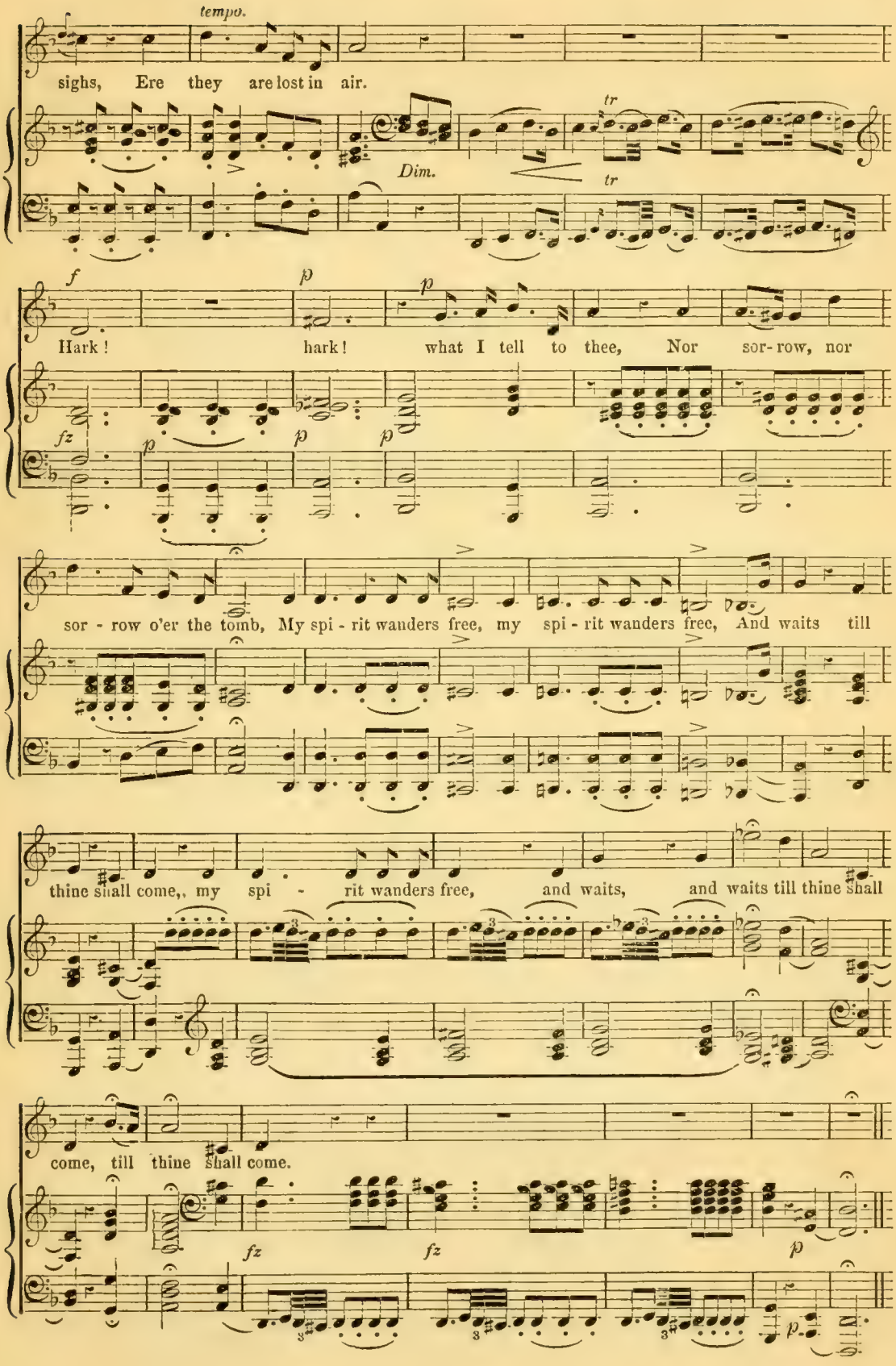

Shall man, the great mas - ter of all, The
p
on - ly in - sen - si - ble prove? For-bid it, fair gra - ti-tude's call, For-
cres.
p
- bid it, de - vo - tion and love: Thee, Lord, who such won-ders canst raise, And
mf
p
still canst de - stroy with a nod, My lips shall in - ces - sant-ly praise, My
cres.
f
soul shall be wrapt in my God.

"THE SPIRIT'S SONG."

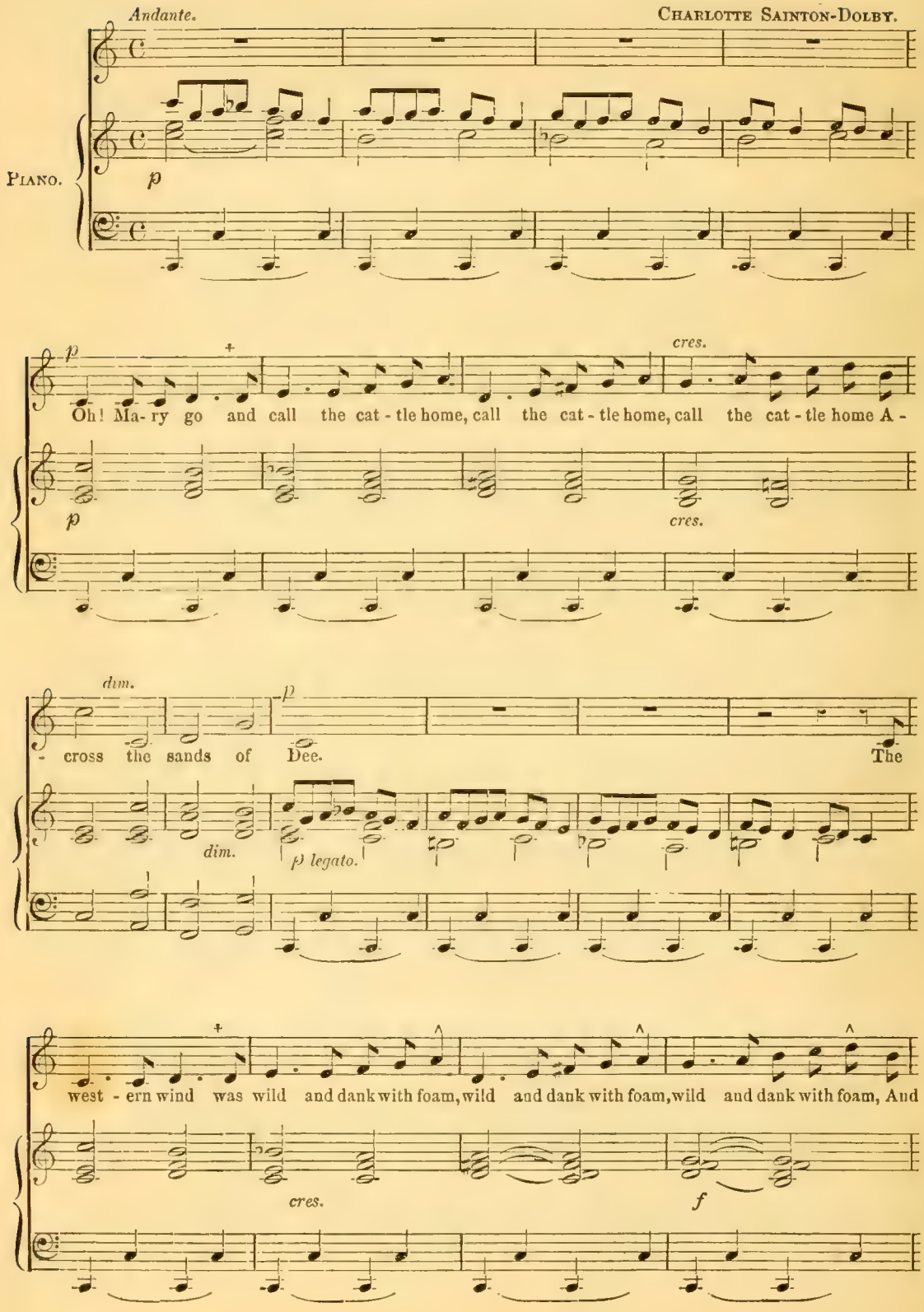
This is one of Haydn's separate songs not included in the book of his canzonets, and is one of his most beautiful conceptions; its original key is F minor, a third higher than this edition. Of late years it has been as much sung by contraltos, as sopranos. It must be sung with pure, classical taste, and, in some passages, with dramatic expression.

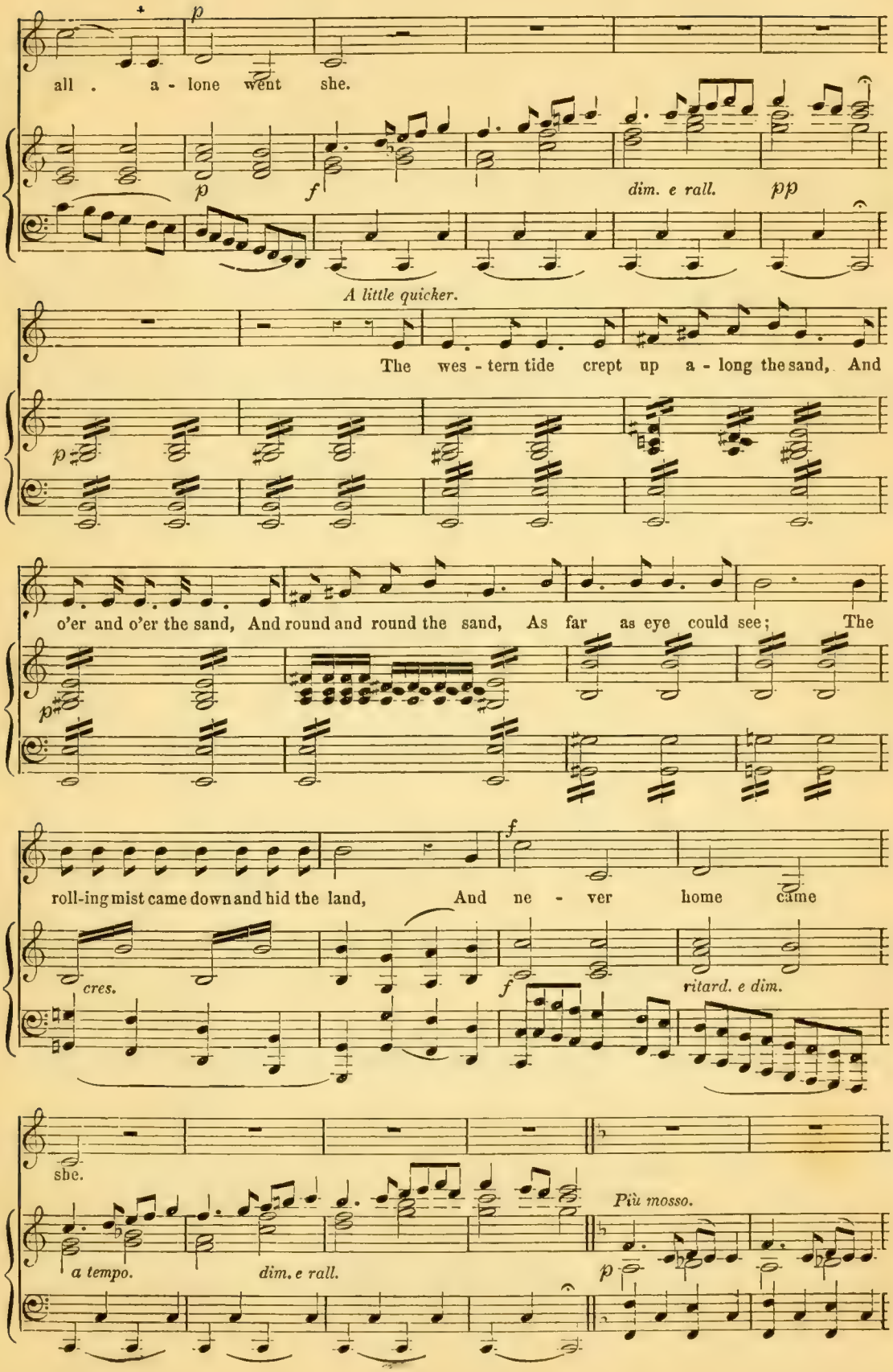


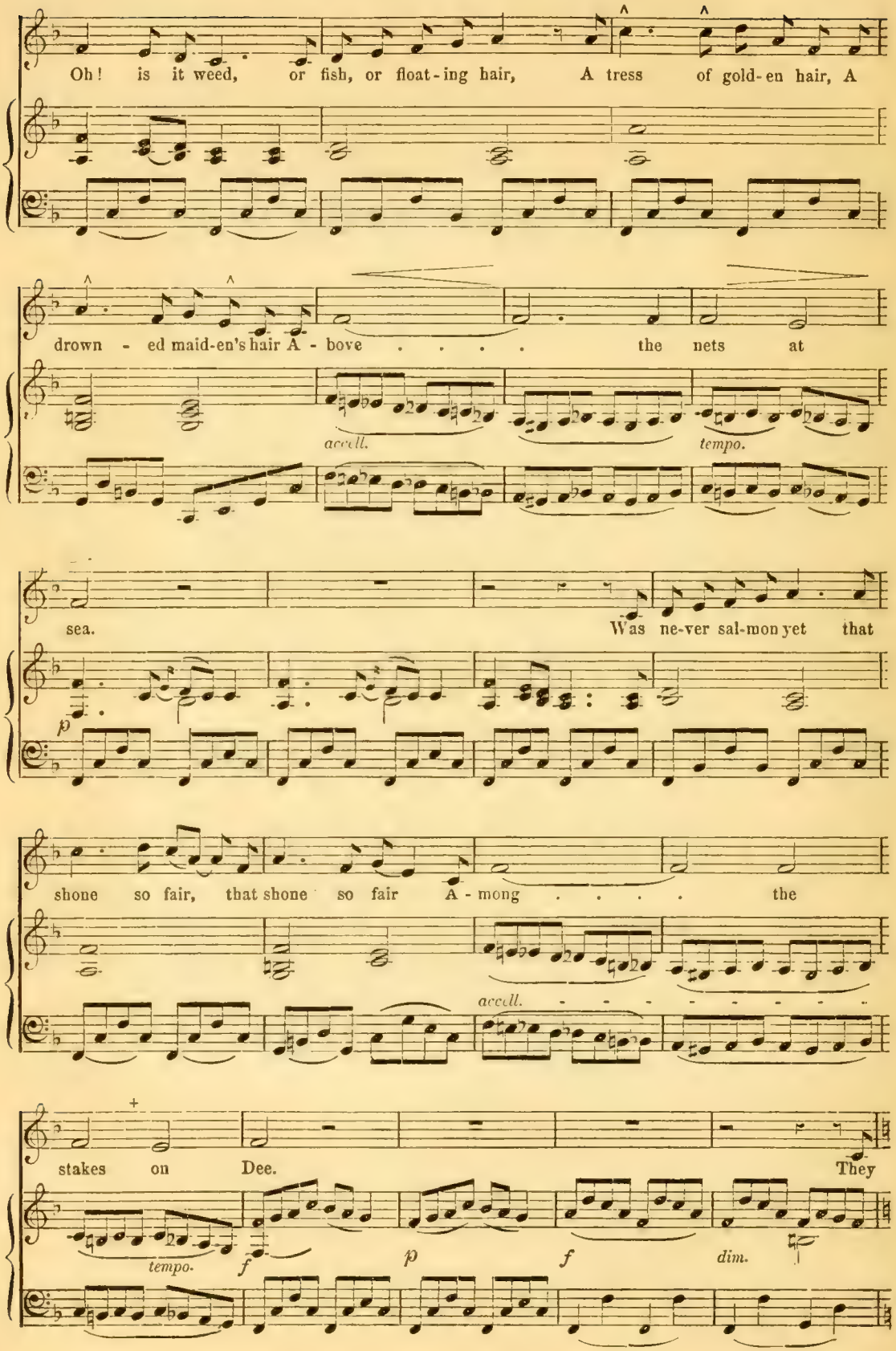

come
cres.
f
dim.
All pen - sive and a - lone, I see thee sit and weep, Thy head up-on the
mezza voce.
fz
pp
stone, Where my cold ash - es sleep, Where . . . . my cold ash - es
sleep.
I watch thy speaking eyes, and
cres.
agitato.
mark each fall-ing tear: I catch thy passing sighs, I catch thy pass-ing
dim.

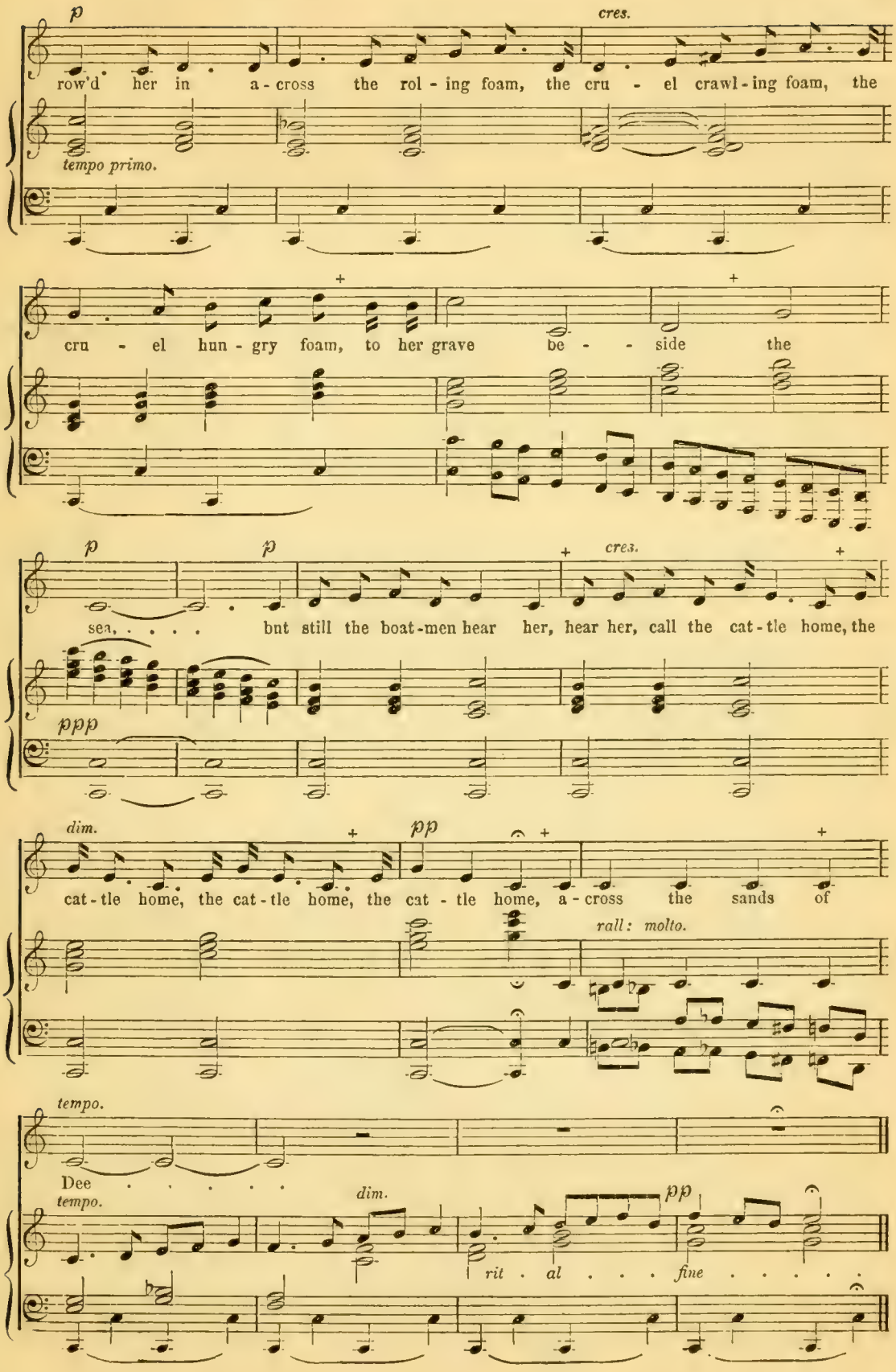

tempo.
sighs, Ere they are lost in air.
tr
Dim.
tr
f
p
p
Hark! hark! what I tell to thee, Nor sor-row, nor
fz
p
p
p
sor - row o'er the tomb, My spi - rit wanders free, my spi - rit wanders free, And waits till
thine shall come,, my spi - rit wanders free, and waits, and waits till thine shall
come, till thine shall come.
fz
fz
p
p

"THE SANDS OF DEE,"




all . a - lone went she.
dim. e rall.
pp
A little quicker.
The wes - tern tide crept up a - long the sand, And
o'er and o'er the sand, And round and round the sand, As far as eye could see; The
roll-ing mist came down and hid the land, And ne - ver home came
cres.
ritard. e dim.
she.
Più mosso.
a tempo.
dim. e rall.


Oh! is it weed, or fish, or float-ing hair, A tress of gold-en hair, A
drown - ed maid-en's hair A - bove . . . . the nets at
accell.
tempo.
sea. Was ne-ver sal-mon yet that
p
shone so fair, that shone so fair A - mong . . . . the
accell.
stakes on Dee. They
tempo.
f
p
f
dim.

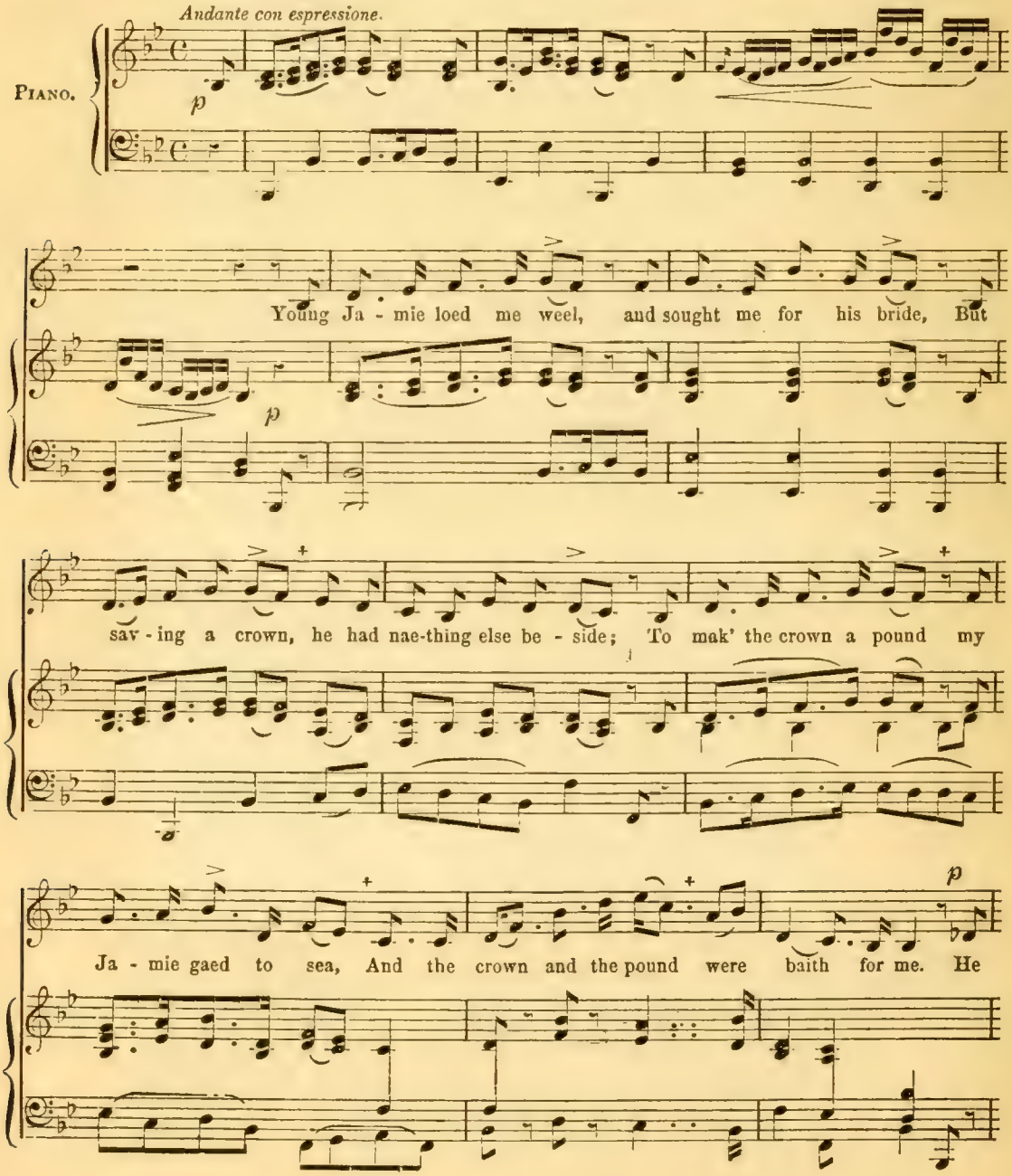

p
cres.
row'd her in a - cross the rol - ing foam, the cru - el crawl - ing foam, the
tempo primo.
cru - el hun - gry foam, to her grave be - - side the
p
p
cres.
sea, ... but still the boat-men hear her, hear her, call the cat - tle home, the
ppp
dim.
pp
cat - tle home, the cat - tle home, the cat - tle home, a - cross the sands of
rall: molto.
tempo.
Dee . . . . . .
tempo.
dim.
pp
rit . al . . . fine . . . . . .

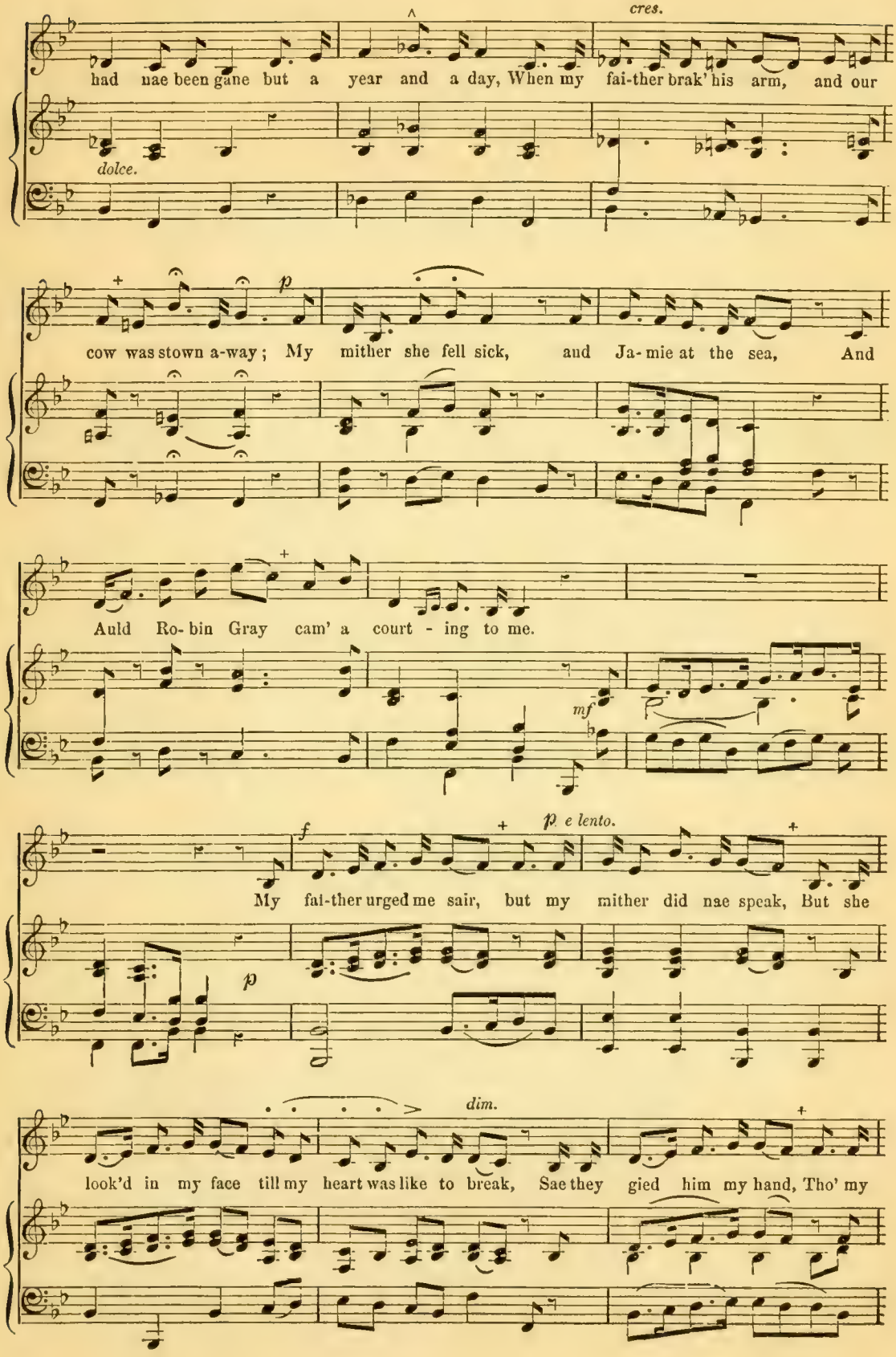
"AULD ROBIN GRAY."

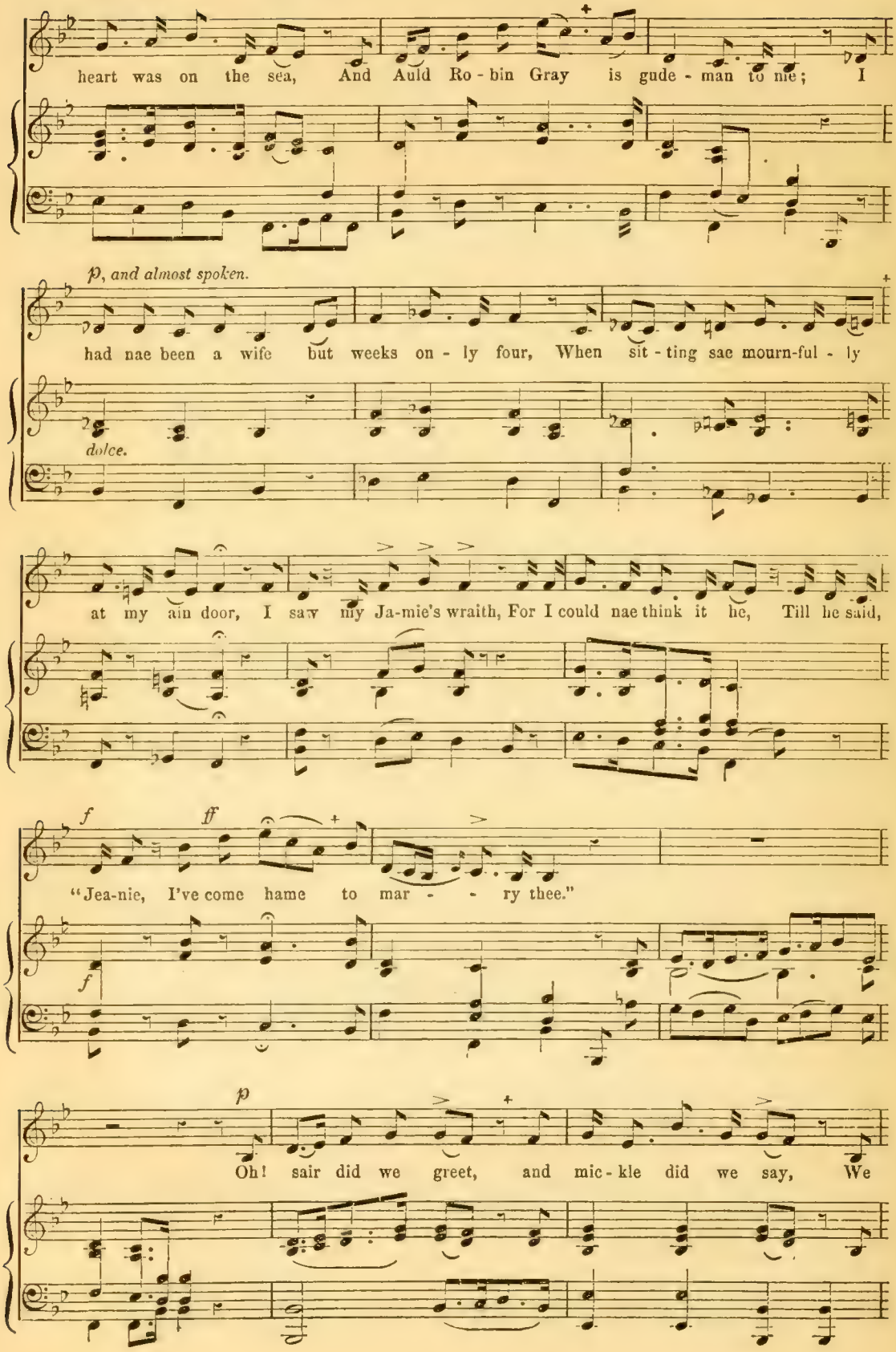
It is very difficult to give any directions for the right interpretation of this beautiful song, seeing that it must depend in a great measure on the feeling of the singer. The first verse should be delivered with great simplicity, read, as it were, like narrative; and the expression should increase as the song goes on to its climax, which I take to be the line, "O why was I born to cry woe, woe is me!" which is an exclamation of despair. From this point to the end the feeling should be that of resignation, and the song should terminate quietly on the words,—

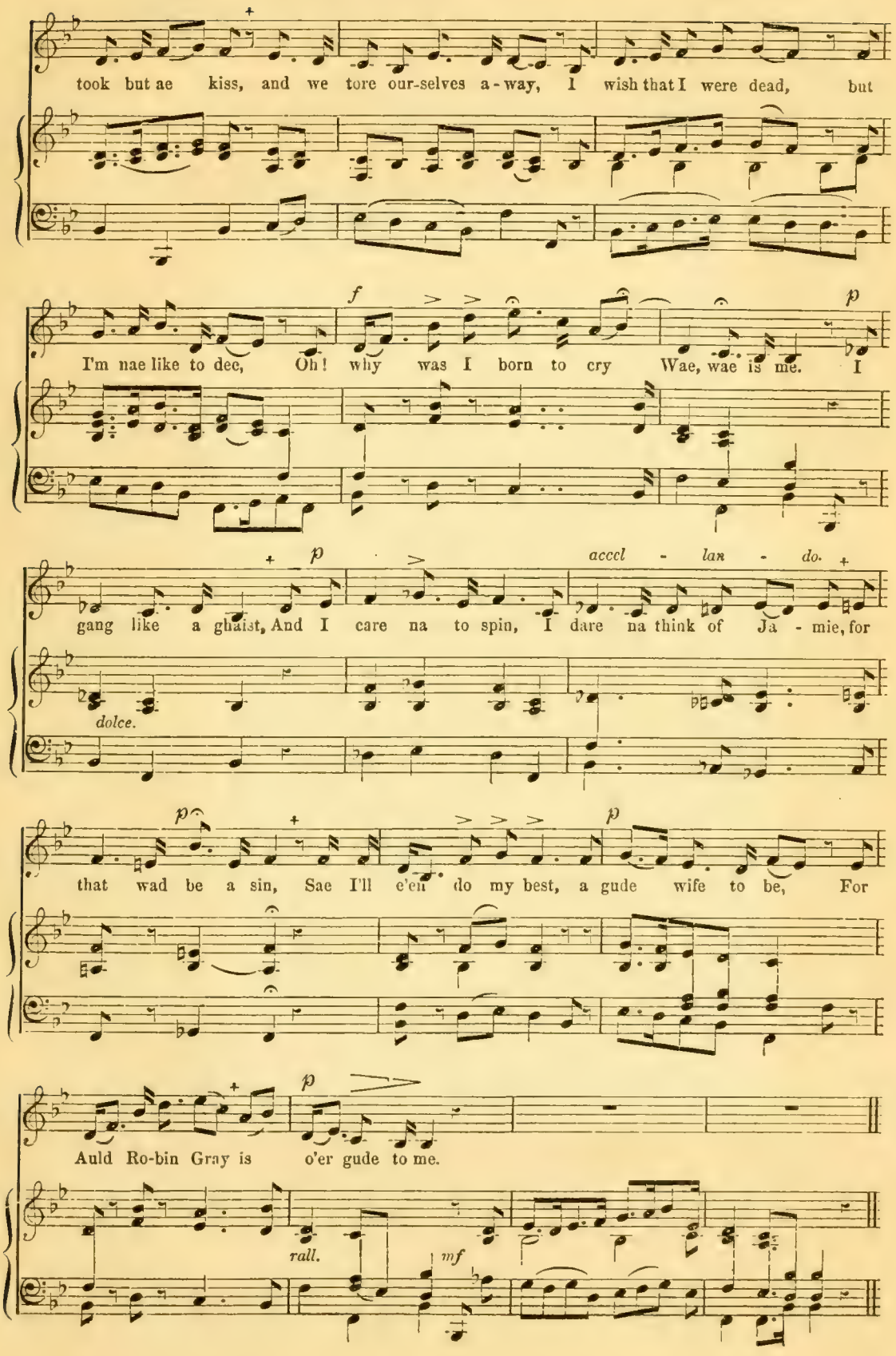
"But I'll e'en do my best a gude wife to be,
For Auld Robin Gray is very good to me."

Others may take a different view, but I give this as the reading adopted by myself.




cres.
had nae been gane but a year and a day, When my fai-ther brak' his arm, and our
dolce.
p
cow was stown a-way; My mither she fell sick, and Ja-mie at the sea, And
Auld Ro-bin Gray cam' a court - ing to me.
mf
f
p e lento.
My fai-ther urged me sair, but my mither did nae speak, But she
p
dim.
look'd in my face till my heart was like to break, Sae they gied him my hand, Tho' my


heart was on the sea, And Auld Ro - bin Gray is gude - man to me; I
p, and almost spoken.
had nae been a wife but weeks on - ly four, When sit - ting sae mourn-ful - ly
dolce.
at my ain door, I saw my Ja-mie's wraith, For I could nae think it he, Till he said,
f
ff
"Jea-nie, I've come hame to mar - - ry thee."
f
p
Oh! sair did we greet, and mic - kle did we say, We


took but ae kiss, and we tore our-selves a-way, I wish that I were dead, but
f
p
I'm nae like to dee, Oh! why was I born to cry Wae, wae is me. I
p
accel - lan - do.
gang like a ghaist, And I care na to spin, I dare na think of Ja - mie, for
dolce.
p
p
that wad be a sin, Sae I'll e'en do my best, a gude wife to be, For
p
Auld Ro-bin Gray is o'er gude to me.
rall.
mf

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